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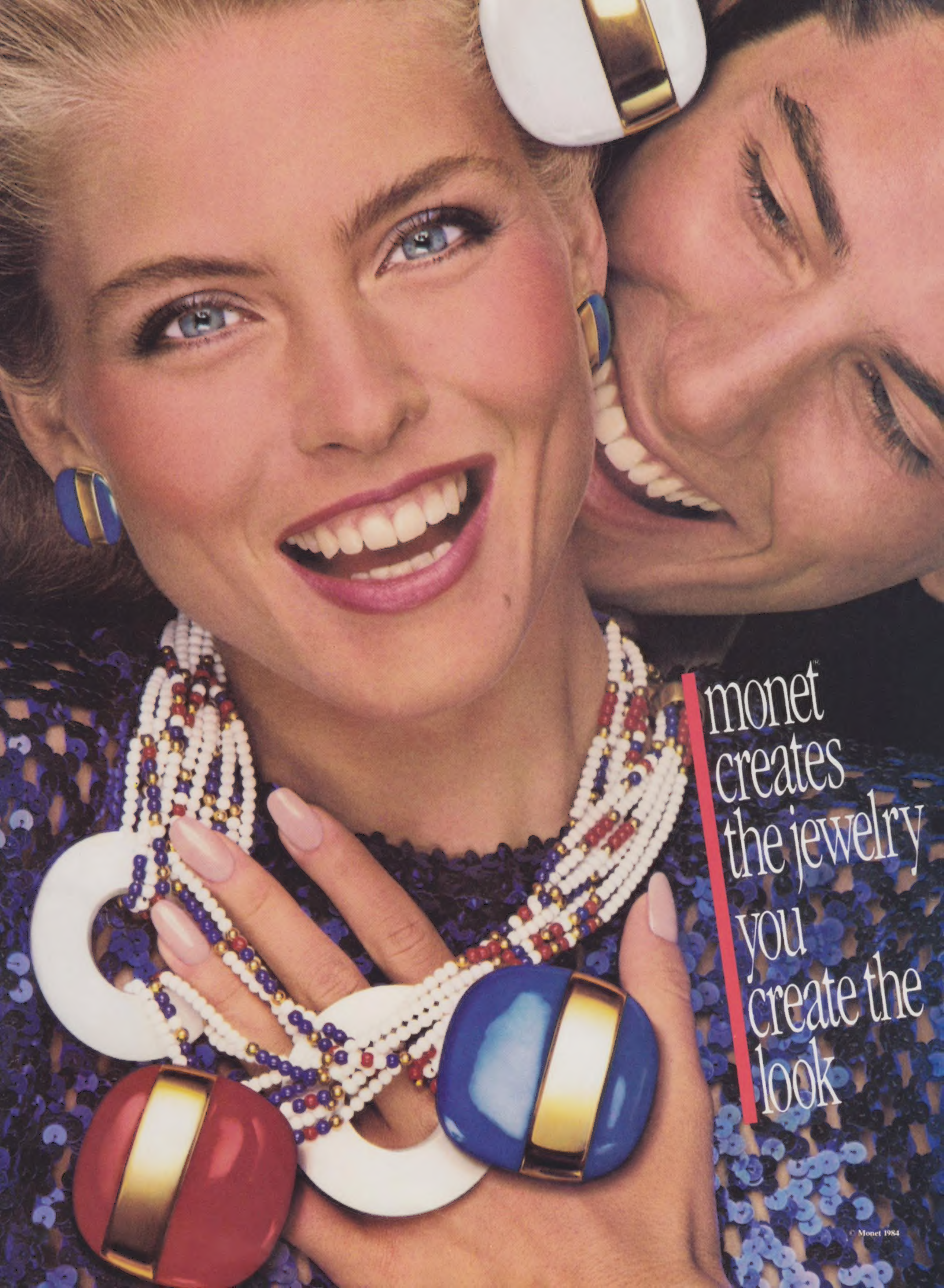
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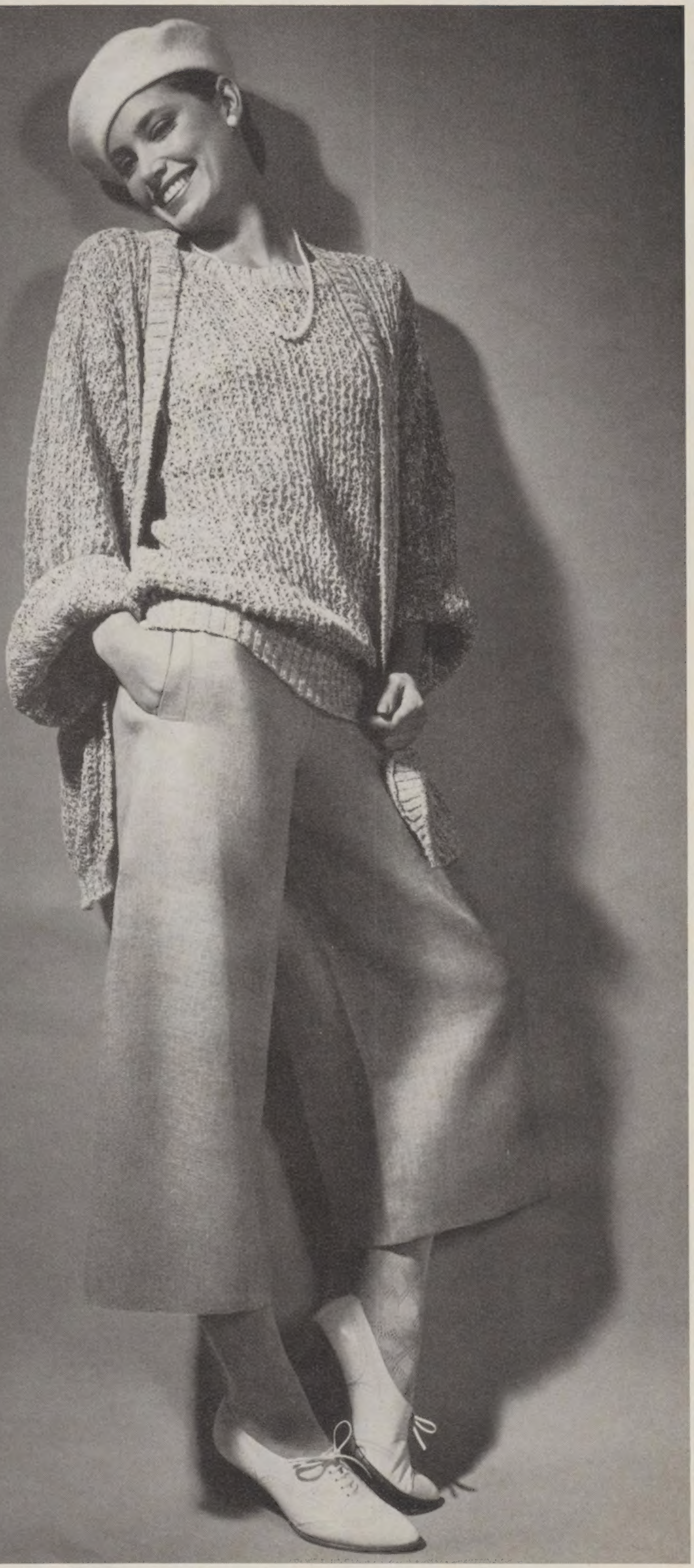

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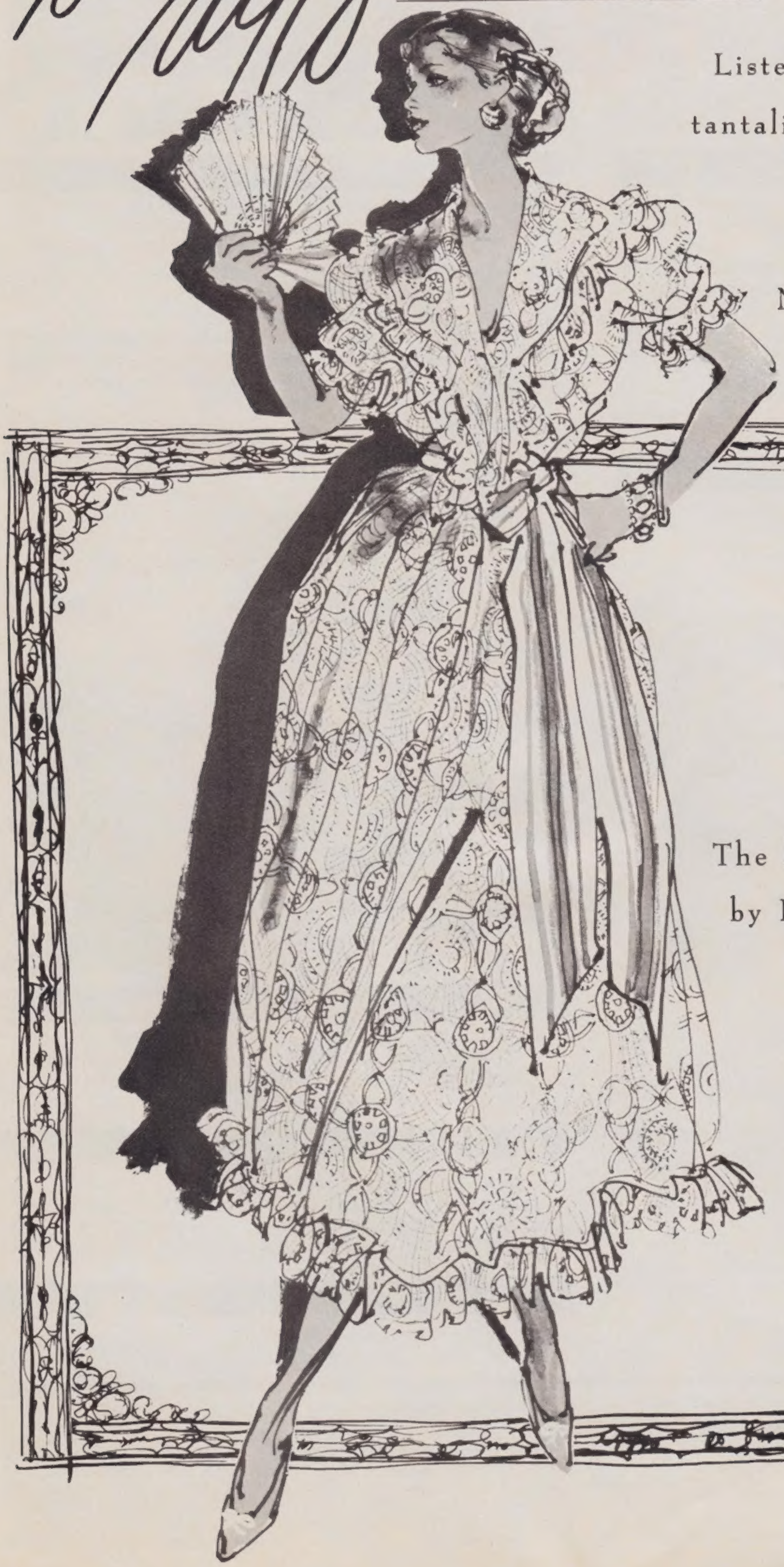

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april

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Vogue ISSN 0042-8000 is published monthly by The Condé Nast Publications Inc., 3921 Wilshire Boulevard, Los Angeles, Ca. 90010. PRINCIPAL OFFICE: 350 Madison Avenue, New York, NY 10017. Robert J. Lapham, President; Eric C. Anderson, Treasurer; Pamela M. van Zandt, Secretary. Second-Class postage paid Los Angeles, Ca. and at additional mailing offices. Authorized as Second Class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Subscriptions in U.S. and possessions, $24 for one year; $46 for two years. In Canada, $35 for one year, $68 for two years. Elsewhere, $42 for one year, payable in advance. Single copies in U.S., $3; in Canada, $3.50. For subscriptions, address changes, and adjustments, write to Vogue, Box 5201, Boulder, CO 80322. Eight weeks are required for change of address. Please give both new and old address as printed on last label. First copy of new subscription will be mailed within eight weeks after receipt of order. VOL. 174, NO. 4, WHOLE NO. 3225. Manuscripts, drawings, and other material submitted must be accompanied by a stamped self-addressed envelope. However, Vogue cannot be responsible for unsolicited material. Postmaster: Send Form 3579 to Vogue, Box 5201, Boulder CO 80302

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THE BROADWAY

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Lillie Rubin

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Promenade in Los Angeles

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Revlon leads the way to Santa Fe

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If you've been to Santa Fe, you probably got there by some stuffy conventional route. This springtime try Revlon's own unspoiled scenic way. Nobody's been that way before.

Revloncolor

You will find Santa Fe for your eyes, lips, cheeks, and nails at your favorite Revlon counter.

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turn
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into
Charlie
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it's Charlie Cologne.
But hours later,
rub gently to release
the richer scent
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It actually encourages all skins
to do what young skin does on its own.

Young skin holds moisture. Young skin is resilient. Young skin renews itself quickly. Young skin looks fresh, feels firm. And while only nature has control over aging, Age-Controlling Creme helps control the signs of aging: dryness and the resulting fine lines and wrinkles. Age-Controlling Creme encourages all skins to do what young skin does on its own…look smooth, soft and radiant.

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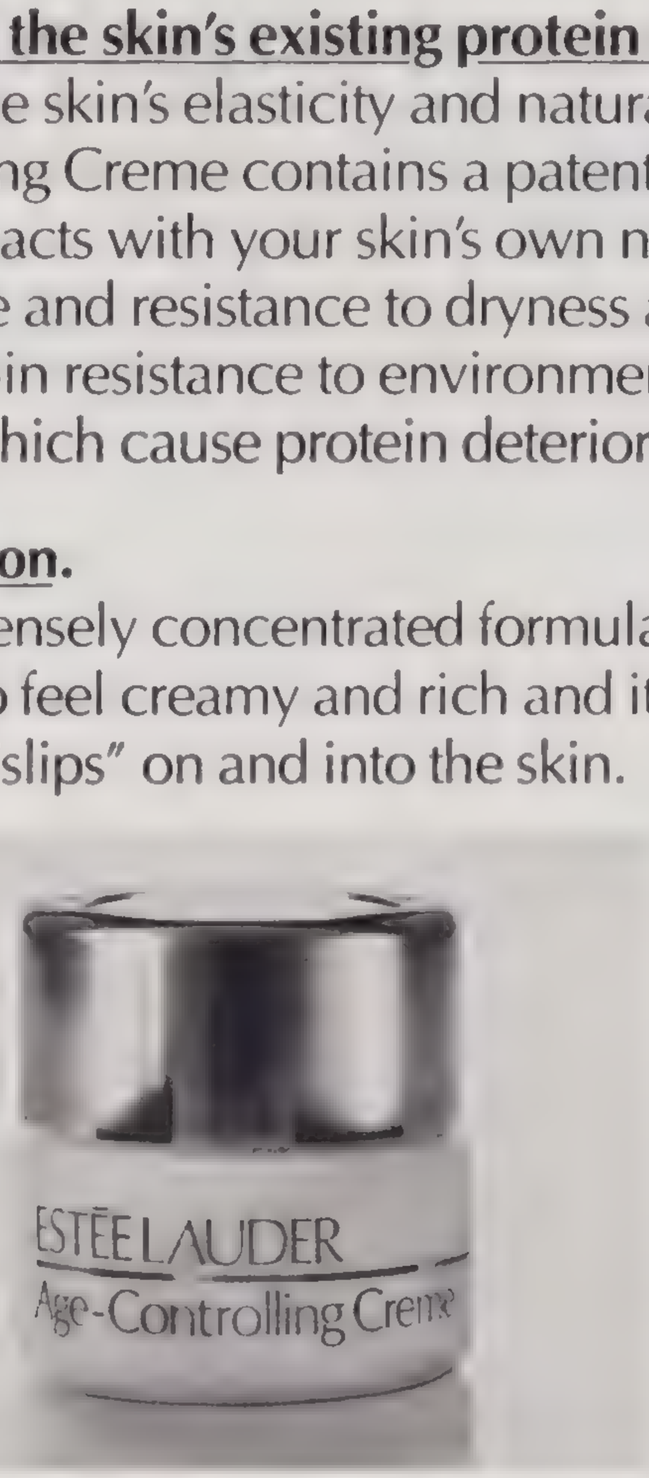

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BRITISH VOGUE Vogue House, Hanover Square, London, W1R OAD
FRENCH VOGUE 4 Place du Palais-Bourbon, 75007 Paris GERMAN VOGUE 44 Leopoldstrasse 8000 München 40
ITALIAN VOGUE Piazza Castello 27, Milan VOGUE AUSTRALIA is published by Bernard Leser Publications Pty. Ltd
BRAZILIAN VOGUE is published by Carta Editorial Ltda.

VOGUE is published by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue, New York NY 10017
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Your Letters

Thoroughly modern pleasure

On a dreary, rainy afternoon in the middle of January, just when I thought that I had read every article in my January issue of Vogue, I turned to "What's Modern? A is for Attitude: A Modern Alphabet."

What a delightfully lighthearted look at a world that we all take so seriously from time to time. My spirits were instantly elevated, just to be able to laugh at the life styles we all seem to lead today. Dorothea M. Sayre
San Diego CA

As a woman theologian, I was disappointed that God missed your January "Modern Alphabet." She *isn't* dead, you know.
Audrey Ward
Portola Valley CA

Who was first?

[Re: "Sally Ride: Hero for Our Time, January issue]

. . . .Contrary to your article . . . Sally Ride

(Continued on page 147)

They cut diamonds by hand. Don't they?

Rare diamonds born deep in the heart of the earth. Waterford crystal born of fire in Ireland. The two trusted to the sure hand of a master cutter, one no more than the other. Waterford is indeed cut by hand with heart. Not only the deep diamonds, but the notched edges, the wedge cuts, the faceting, the ovals, the sum & total of Georgian motifs so characteristic of old Waterford. What is immediately apparent is the affinity between old and new Waterford. Centuries have not altered the inherent grace of cutting and design. The continuing thread of tradition is clearly cherished, nurtured and protected by Waterford at all costs. Isn't it time you started collecting diamonds by Waterford?

Waterford

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Guy Laroche

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fragrance for herself.

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Carolina Herrera

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LANCÔME
PARIS

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Important news with New Lengths.
A true scientific breakthrough that colors and protects nails in one step with a unique micro-fiber formula that helps them grow longer and stronger. Super-smooth high gloss finish in 18 dramatic shades.

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New Lengths®
From America's treatment specialists.

SALLY HANSEN

CREATES

Our model is wearing Red Creme. © 1984 Del Laboratories, Inc.

The sun: it can dry and age hair just as it can dry and age skin. Contributing to the sun's potential damage...chlorinated pools and salty oceans. How can your hair survive June, July and August? With Philip Kingsley's "Sun Survivors"—three products especially formulated for hair that thrives on summer: Sun Survival Cream, simple to use pre-sun and pre-swim. 4 oz., $15. Sun Survival Gel, a light formula that protects and conditions—and acts as a super styling gel, too! 4 oz., 8.50. Sun Survival Spray—invisible spray that screens out the sun but saves your set. 6 oz., 8.50. Philip Kingsley's Sun Survivors—essential for the Summer of '84! Find them in Cosmetic Collections.

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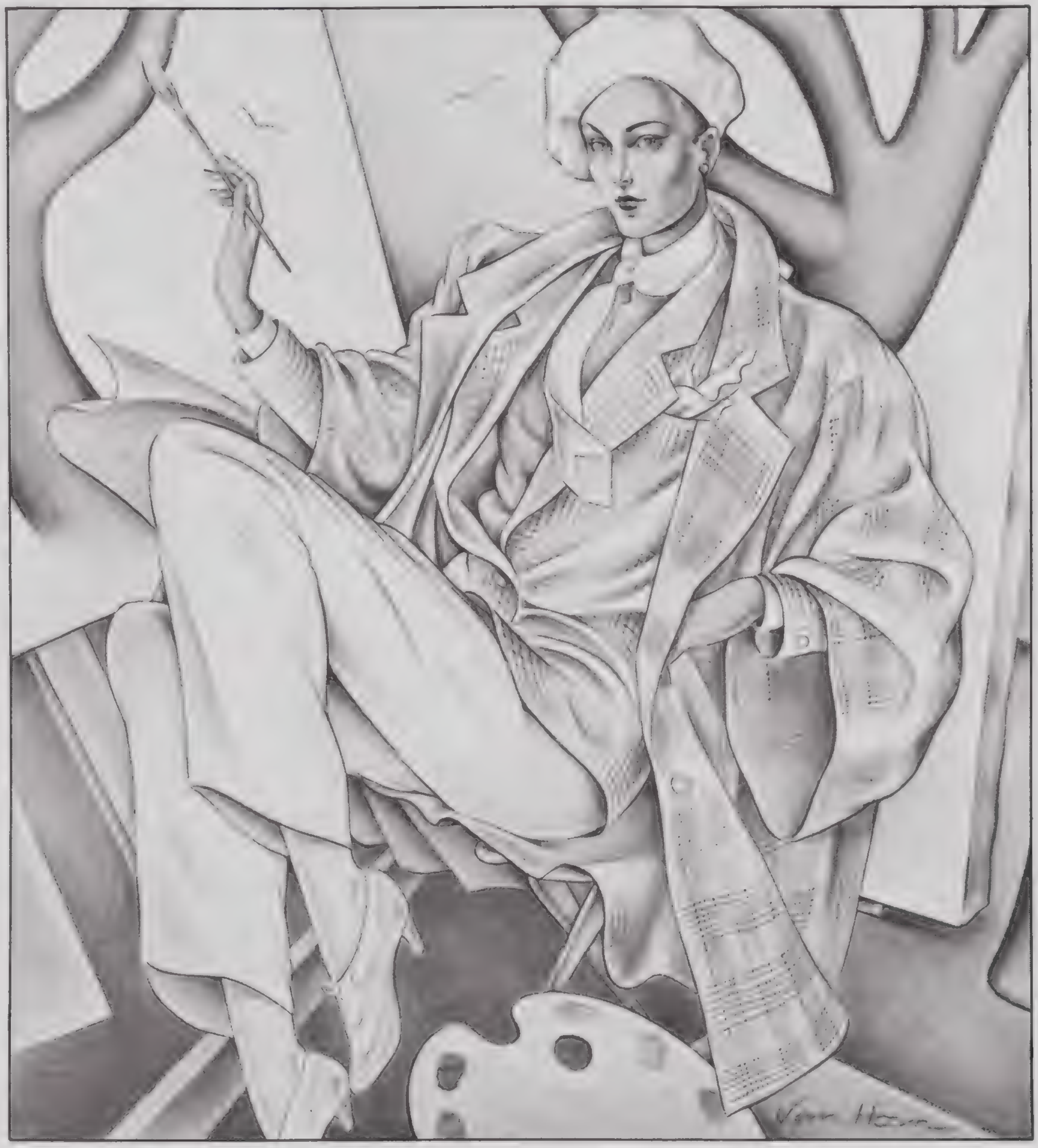
SIMPLY . . . ANNE KLEIN



FILENE'S

You like to keep things uncomplicated . . . starting with your wardrobe. Applause, then, to Anne Klein — for starting a quiet revolution with the classic layered look for spring. Jacket over jacket, and pattern over pattern — perfect.

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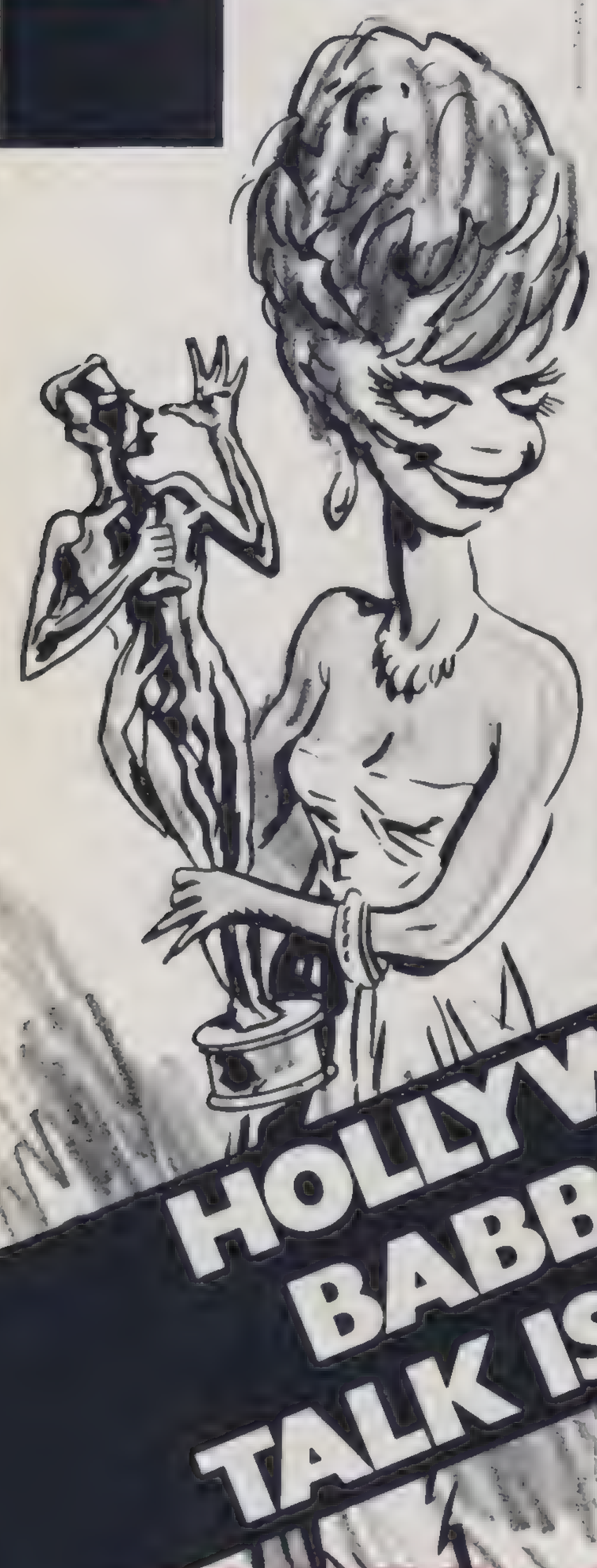

HOLLYWOOD BABBLE-ON: OSCAR TALK IS CHEAP

WE PREDICT THE PREDICTIONS

Every year, otherwise high-minded and fastidious critics expose themselves to ridicule, embarrass their families, and perhaps even suffer slight financial loss by going public with their Oscar predictions. The idea is not to name one's own favorites but to second-guess The Academy of Motion Picture Arts and Sciences; but as this group has grown older and more ossified in its tastes, the predictions have become an increasingly hit-or-miss proposition.

No less wide of the mark is that obligatory remark, common to acceptance speeches, about "how gratifying it is" to be accepted by one's peers, in reference to a group that not only includes everyone from craftsmen to cleanup men to artists, but whose median age is on the far side of sixty. This imbalance favoring age over youth (James Dean, for instance, was never sufficiently recognized) has been especially glaring in the music omissions: the Beatles never won for *A Hard Day's Night*, nor were the Bee Gees of *Saturday Night Fever* honored by either an award or one of those high-camp Vegas production numbers.

The fanfare surrounding the Oscars has come to have a certain tribal cachet, like garden parties before a June wedding, or face painting before the cannibal campfire. As crystal balls go, the Golden Globe Awards may be the funniest but by no means the least reliable. With a membership that, according to Hollywood scuttlebutt, is composed of waiters who double as stringers for foreign publications, the event nevertheless gets huge media coverage and celebrity attendance, and its choices are more in line with the Oscars and Academy thinking than those of the increasingly elitist New York Film Critics Circle. This group was once a Damon Runyonesque assortment of first-, and second-, and third-string newspaper folk (many of whom had been roped *(Continued on page 80)*

Just a *Deutsch* gigolo: Matthieu Carrière in Germany's *A Woman in Flames*

THE WINNER FOR BEST FOREIGN FILM IS. . .

Generally, a relative handful of Academy members see and vote for the Foreign Film nominees, but I imagine there'll be something of a stampede if *A Woman in Flames*, West Germany's official candidate, makes it into the final five. How this ultra-kinky soft-core film was considered Oscar material is something of a mystery. Perhaps Germany hopes that committee members will assume from the title that it's a feminist parable about woman's domestic subjugation (kitchen=gas=flames?). Actually, Robert van Ackeren's cannily amusing tale about a prostitute (Gudrun Landgrebe), her gigolo lover (Mathieu Carrière), and their duplex call-girl-boy operation *does* try to get in on a feminist pass: along with the currently modish equation of wifehood to prostitution, there's a role reversal that has the man worrying about his fading sex appeal while the woman is just hitting her stride as a dominatrix!

What saves *A Woman in Flames* from its art-house pretentions are the ripely assertive Landgrebe and the exquisitely gentle Carrière, together the most gorgeous and sensually intriguing couple to hit the screen since Mel Gibson and Sigourney Weaver in *The Year of Living Dangerously*

Federico Fellini's *And the Ship Sails On*, the Italian entry, is not up to the elegiac beauties of *Amarcord* or the combustive delights of *City of Women*, but this music-filled extravaganza set on a luxury liner is a worthy emissary from the Italian cinema

The French nominee, *Entre Nous*, Diane Kurys' remarkable memory film about her mother's consuming friendship with another woman, shows how powerful and shattering a great love of any kind can be. Isabelle Huppert and Miou Miou complement each other beautifully. Kurys, even more deftly than in her previous films,mingles the small, ordinary details of family life with its tragic moments. She regards her mother's drama with the eyes of an adult as well as those of a child, and we are made to feel, with considerable pain, the daughter's inevitably mixed feelings toward a parent's happiness that is won at the expense of family togetherness.

—MOLLY HASKELL

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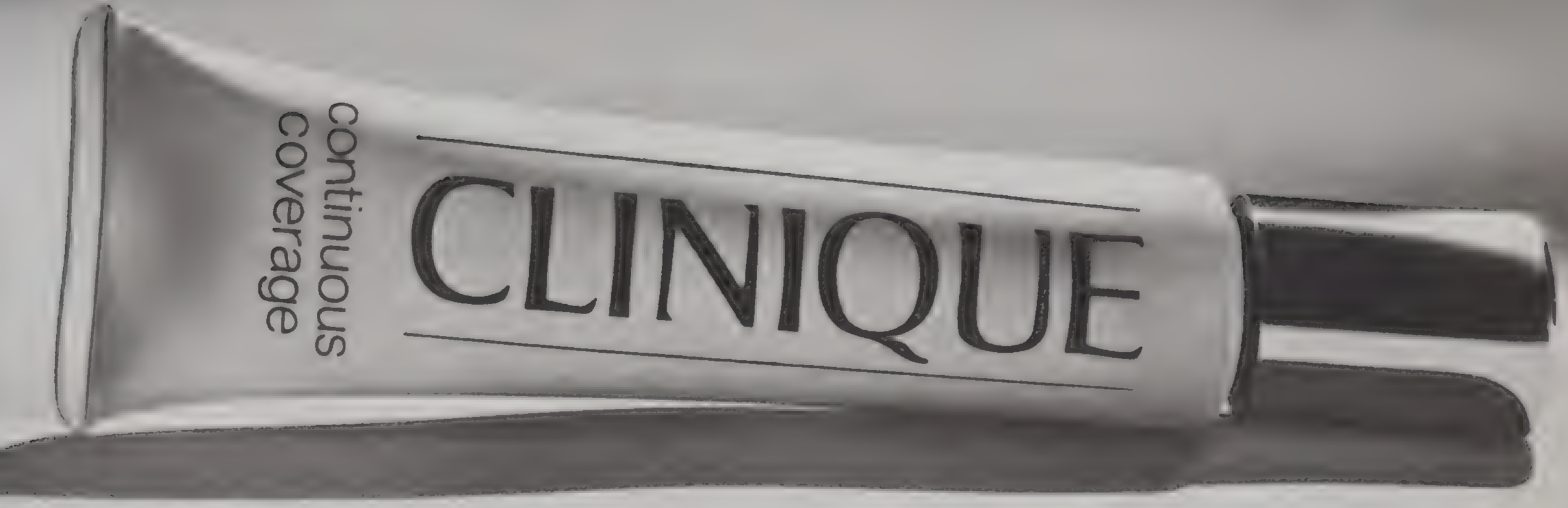

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FILENE'S

PEOPLE ARE TALKING ABOUT...

MOVIES

(Continued) into movies from unrelated fields), who deferred to the *Times*'s venerable Bosley Crowther and more or less dictated the yearly film choices to the Academy. But in 1968, the Circle widened its membership to include the egghead reviewers for the weeklies and monthlies, and it has been out on an arty limb ever since.

There are nevertheless certain formulae implicit in the Academy choices and they have remained steadfast from year to year. No performance can succeed in a film that is an outright commercial disaster, yet for a film, merely to be a huge box-office winner is not enough. A film can be considered *too* commercial, particularly if—like *Star Wars* or *E.T.*—it was made for the kiddie market.

The winner has to be a movie that does well at the box office, but is also respected by "serious people." *Gandhi* was ideal: it had performed well enough commercially to prove that it wasn't effete, but the Academy's recognition would widen its audience and make everyone seeing it feel virtuous. No less logical was the choice of Ben Kingsley—he not only played a holy man, but he transformed himself in the revered Hollywood tradition of acting-as-camouflage. No such technical showiness accompanied his even more interesting performance of the smoothly seething cuckold in *Betrayal;* nor is Meryl Streep's less-charming portrait of the nervy, abrasive Karen Silkwood likely to win over lovers of her Sophie.

One of the problems with Oscars and film awards generally is that there are so many interesting movies seen by so few people, and a great many performances and films are never even considered for the top prizes, films like *Under Fire, Heart Like a Wheel, The Dead Zone, Threshold,* and *The King of Comedy.* And while comparatively popular movies like *The Big Chill* and *The Right Stuff* may pick up a token nomination or two for their many good performances, it will always be the tendency of the Hollywood dream machine and its Oscar spotlight to glorify the star at the expense of the ensemble.

If all goes according to pattern, Shirley MacLaine will win the Oscar she never received for her ebullient performance in *The Apartment,* this time for her gallant grandma tearjerker role in *Terms of Endearment.* This satisfies both the principle of rewarding age and compensating for past omissions, not to mention resurgent Save the Family feelings. This latter will be responsible for further eroding the vote for Streep's Silkwood (she lives, unmarried, with a lover and a lesbian buddy) while boosting the prospects of Debra Winger's sloppy-nurturing wife-mother in a performance that should win the George Gilder reverse sexism award ("Oh, women, save us godforsaken philandering boy-men from ourselves!").

And let us not overlook the Serious Film factor. The odds are that a performance in which the audience cries will win three or four times as often as any other kind of role. For all its supposed respect for comedy, Hollywood seldom honors comic performances. None of the great comedians—Chaplin, the Marx Brothers, W.C. Fields—ever won a competitive Oscar for acting. The list of other greats so neglected—Garbo and Fred Astaire, to name but two—is legion. So what, finally, do the Oscars mean? Nothing much, except—like all awards—what a certain group of people think at a certain point in time. For all our amused abuse of the Oscars, they are still closer to the quality level of Hollywood than the Nobel prizes are to the quality of world literature, which merely means that all prizes are suspect. —MOLLY HASKELL

CLAUDETTE FÊTE

Thumbs up: Claudette and Clark in *It Happened One Night*

Exactly fifty years ago, Claudette Colbert's performance as a runaway heiress in Frank Capra's surprise hit *It Happened One Night* caused a small revolution in popular imagery. There had never before been a star so self-amused on screen, nor a young woman so creatively skeptical. Hollywood's Depression Female, whose humor signaled anarchy at her base, remains a high point in this culture's view of women. Colbert re-created her again and again until after World War II, when she was inevitably drafted to play mothers and schoolteachers amid the surviving eccentric ladies.

On April 23, the Film Society of Lincoln Center honors Colbert—an occasion for noting what the star herself brought to her classic roles. Colbert was a paradox of sorts: She was French but raised in Manhattan. The Old World might have given her a relish for verbal wit; the New World a perfect ear for modern slang. Most important: Six years on the New York stage (1923-29) taught her to play comedy. "The people who begin on the screen don't have what we have—knowing when an audience reacts—timing. What is timing but experience?" says Colbert in the throaty, mocking voice that made addicts of her audience. She is sitting in her Barbados garden in a striped beach shirt. "When Jack Benny first dropped a violin onstage, he didn't know what he had done—but he learned fast!"

There was more to Colbert, though, than the crack professional. "I had a very good life of my own." For thirty-three years she was married to UCLA's Dr. Joel Pressman. That marriage *(Continued on page 85)*

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PEOPLE ARE TALKING ABOUT...

MOVIE

(Continued) mitigated later disappointments like having to turn down *All About Eve* (1950) because of a ruptured disc or never getting a chance to direct. "The only offers I got were for directing *and* playing," she says.

When her husband died in 1968, Colbert moved to this Barbados house of light chintz and tropical winds. She emerges from time to time to do a play: this summer, she and Rex Harrison will appear at London's Haymarket, in a revival of a play that charmed Broadway in the same 1923 season Colbert made her debut—Frederick Lonsdale's *Aren't We All?*

Hollywood never turned Colbert into a gunslinger, murderess, or quivering old lady because she didn't grow old on the screen. She is the only movie star of her stature who could slip back so easily into the theater of her youth. At the same time, her movie persona survives intact. What other star can claim such surreally witty moments as the "No Girl's" spoiled nightclub act in *The Gilded Lily* (1935), the telephone conversation with "baby" John Barrymore in *Midnight* (1939), the Pullman breakfast scene in blanket and towel in *The Palm Beach Story* (1942)? Colbert's cinema was a suave, urban update of a classic impulse in the theater. One could almost call it Depression Commedia dell' Arte, and her, in the midst of it, our American Columbine. —ELIZABETH KENDALL

Prince: naughty, and not nice neither

Prince drives critics to the verbal extremes usually reserved for Pia Zadora. The wild rocker has been tagged "a punk scarecrow," "the raunchy prophet of porn," and "a man for whom Henry Miller and Howard Hughes are undoubtedly behavioral models." Whoever Prince really is, one thing is for sure: he's cultivated an omnivorous sexual demeanor that, laced up in Edwardian frills and leopard-skin panties, makes Boy George look like just another English fellow wearing a dress. Prince's five gold and one double-platinum record (*1999* has stayed up on the charts for sixty-four weeks) are gleefully explicit, causing radio stations to either censor his songs or ban them entirely.

Now Prince is making a movie, also rumored to be more than a touch suggestive, that is perhaps the ultimate autobiographical binge. Shrouded in secrecy so thick as to make the Vatican look like a P.R. firm, *Purple Rain* is purportedly the story of a brilliant rock musician named, oddly, Prince, who turns the effects of a broken home into angst-fodder for a quickly maturing musical Wunderkind.

Only twenty-three, the real Prince (Prince Rogers Nelson), born to an Italian mother and a black musician father, also turned misery to advantage. Taken in by a friend's family, Prince lived in their basement, the scene of happily lurid sexual and musical experimentation. And Prince like the star of *Purple Rain*, has become a certifiable, if eccentric, legend.

But behind Prince's image lurks the keen musical intelligence of a genuine innovator. He founded the synthesizer-heavy "Minneapolis Sound" and plays all the instruments on his records—synthesizer, guitar, bass, and drums. His albums, *Dirty Mind* and the hit-laden *1999*, are futuristic mixtures of jagged punk intensity leavened with the buoyancy of soul. And with his visionary blend of black and white musical styles, he embodies the syncretizing power of 'eighties pop music. —P.W.

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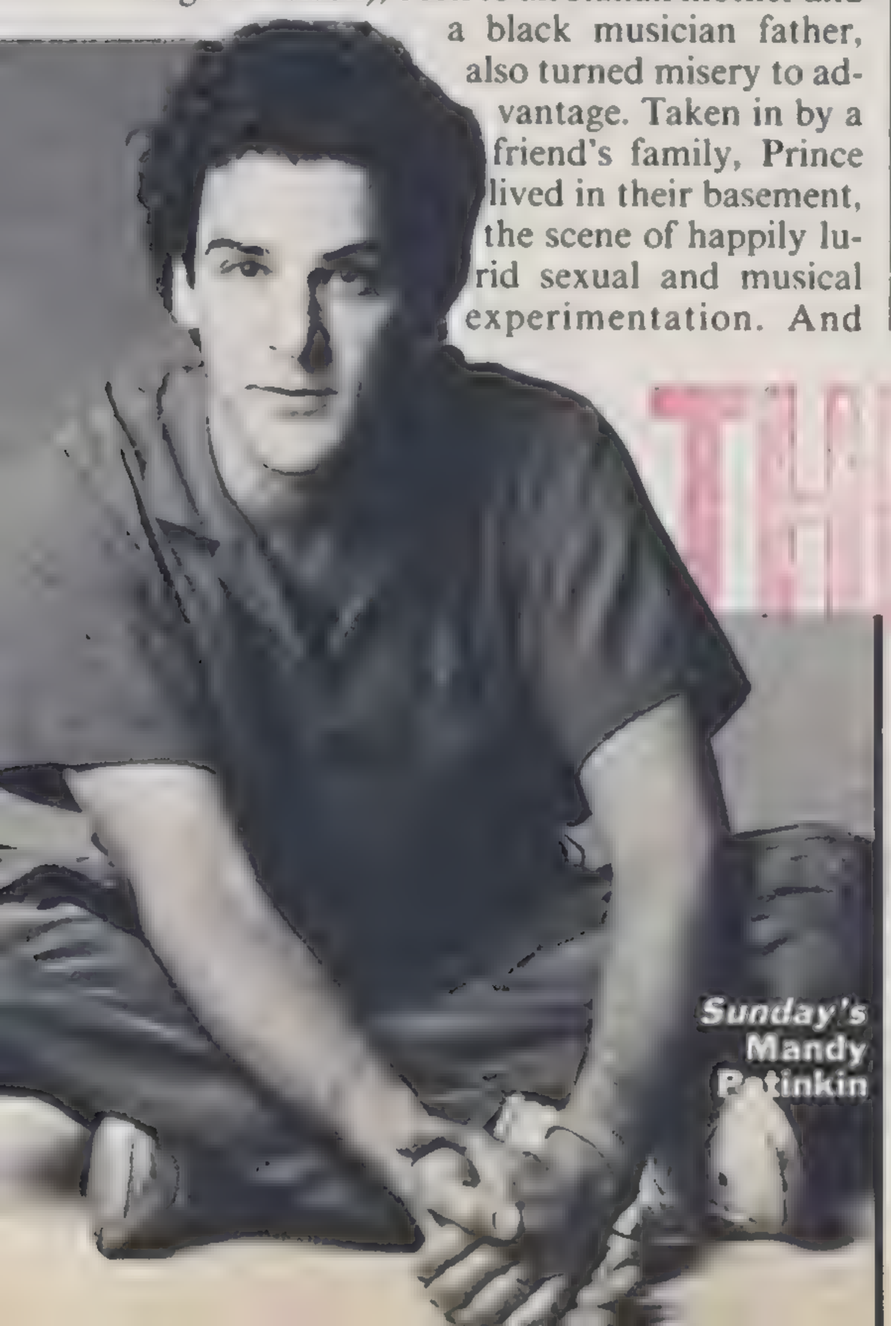

'SWONDERFUL, 'SONDHEIM

Mandy Patinkin describes the pointillist intricacies of Georges Seurat's "A Sunday Afternoon on the Island of La Grand Jatte" like an enthusiastic lover. But, then, he, writer/director James Lapine, composer/lyricist Stephen Sondheim, and fourteen other actors and actresses (including costar Bernadette Peters) have been considering for almost a year what it would mean to bring that painting to life on stage.

During a closed- *(Continued on page 86)*

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PEOPLE ARE TALKING ABOUT...

Art for Broadway's sake? *Above:* Georges Seurat's "Sunday Afternoon on the Island of La Grande Jatte" (1884-86)

(Continued) door workshop last summer, says Patinkin, (Streisand's *Yentl* costar), "We put up scenes, looked at them, and then slammed our heads together." And when *Sunday in the Park with George,* Sondheim's first musical since *Merrily We Roll Along* and Patinkin's first since *Evita,* opens on Broadway this month, it will be the product of a likewise arduous and collaborative rehearsal period.

"We wanted to show how an artist works and lives, how he conducts the *business* of art," Patinkin explains. "Seurat, whom I play, is the artist, and 'La Grand Jatte' is our window into his world. We had a huge blow-up of the painting in the rehearsal space and it got so that we literally talked about dots. I mean, when Stephen has me singing about red or blue or yellow, he's referring to *specific* dots."

But there's more than imaginative soul-searching here: part biographical sketch, part fantasy, *Sunday in the Park* examines the differences and similarities between attitudes toward art and artists in 1884, when Seurat began his grand piece, and 1984. The trick is that Patinkin plays both Seurat and his own great-grandson, a sculptor of sorts. A spiritual as well as biological descendant, the modern-day George shares his ancestor's obsession with color and light, but his medium is electronic, extravagant in its special effects (created here by Bran Ferren, the high-tech magician behind *Altered States*).

"Seurat believed that the eye mixes color," Patinkin says. "Or, as Stephen wrote in a lyric, 'What the eye arranges is what is beautiful.' That's what the play's about: what your eye sees is what's most important to your life."

—SUSAN BOLOTIN

"END OF THE WORLD WITH SYMPOSIUM TO FOLLOW"

Two years ago, a wealthy advocate of the nuclear-freeze movement offered playwright Arthur Kopit *(Nine, Indians)* a large sum to flesh out a scenario. "I tried to do it," Kopit says. He's tall, with a boyish face and serious eyes. While talking, he rests his long, elegant fingers on the back of the couch. "But I couldn't," he continues. The drafts he wrote were anti-dramas. He needed a character in crisis; and after a while, he realized he fit the description.

End of the World with Symposium to Follow, which opens on Broadway next month under the direction of Harold Prince, is about Michael Trent, a writer (played by John Shea), approached by a mysterious man (Barnard Hughes)—just as Kopit was. Trent's stymied, too. And in his search for a new approach, he consults his agent (Linda Hunt) and decides to become a "detective." For his play *Wings,* about a woman's recovery from a stroke, Kopit tried to locate the recognizably human elements in the trauma; only then could he get inside his character's scrambled, seemingly incomprehensible language and actions. For his current piece, Kopit asked: "What's it like to work on nuclear weapons?"

"I didn't want to belittle or poke fun at these people," he says, referring to the scientists and military strategists he interviewed extensively. "I needed to know who they are, how they think. A lot of the play is very funny, like Abbott and Costello." It reflects the way military people actually talk, he explains. Their lives are suffused with paradox; what's more, they know it. "They were very candid," Kopit adds, "and I think their views are accurately represented." He also found much to identify with: their denial of conflict, their love of logic games, and their susceptibility to the lure of destruction—the ambiguous pleasures of wielding control and, at other times, feeling powerless.

Then he discovered the iceberg beneath these familiar emotions. Kopit believes that, unless our course is changed, we are headed for certain annihilation, but unlike many who share his conviction, he's seen the labyrinthian reasons why. In *End of the World,* they're stumbled upon and unearthed like clues in a mystery—the play is structured like a Chandler thriller, a cross between *Faust* and *The Maltese Falcon.* Riotous and shocking at once, it promises to be the most passionate, terrifying sleuthing Broadway has seen in an age.

—LAURIE STONE

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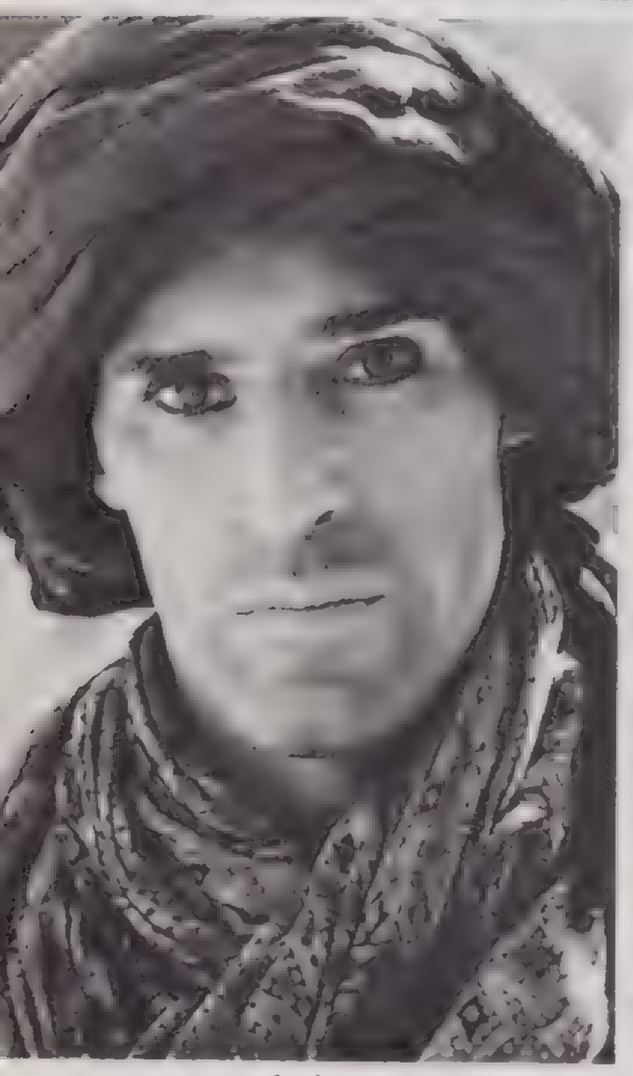
FAR FETCHED

"But *sir*," Ben Cross keeps sputtering over his chin strap, "it's damned un*fair*." In *The Far Pavilions*, HBO's silly but entertaining miniseries, Cross plays Ashton Pelham-Martyn, an officer of the British Raj whose sensibility is constantly being assaulted: For Ash is a man of dual allegiance. Raised until age eleven to think of himself as Indian, then educated in England after discovering his true identity, Ash returns to the subcontinent as an outspoken young man in the uniform of the prestigious Corps of Guides. It is rather a fetching uniform, with high shiny black boots, a leather-and-silver strap across the chest, a helmet swathed in a brocade scarf. Sometimes Cross wears a little pillbox hat, like a bellhop. But at other times—and this is important—he discards the military trappings altogether and dons white pyjama bottoms, shoes with curling toes, and an enormous whirl of a turban. The viewer immediately feels this is a mistake—Ben Cross is so thin and straight, his face so long and narrow, that he looks like a large Q-Tip. But he doesn't seem to realize that, and *The Far Pavilions* is the story of his struggle over which hat to wear.



It is not an easy choice: The English are all portrayed as fatuous prigs, the men deluding themselves behind starchy moustaches, the women fussing beneath parasols. "But . . . he's a *native*!" cries an Englishwoman as Ash hugs a dusky childhood friend he hasn't seen for years. "Extraordinary behavior!" harrumphs a gentleman beside her. The Indians, on the other hand, are primarily dark, decadent barbarians—tubby little maharaja boys in pearls petulant princesses, scheming courtiers with shrill, evil giggles.

No wonder the camera spends so much time zooming slowly in on Ash's perpetually pained expression. Where does he fit in? Well, luckily, there's this other mixed-up soul, an Indian princess whose mother was part Russian. Ash was a servant in her household when they were children. He was the only one to show her any kindness, and she has never forgotten him. Princess Anjuli, played by Amy Irving, is an impossible character, so devoted and modest that she will not desert a sister who orders her eyes gouged out with hot pokers. Irving is occasionally moving, but for the most part, a large pearl depends from her forehead as she murmurs, "My love," or "I cannot betray her," in an affected, singsong whisper.

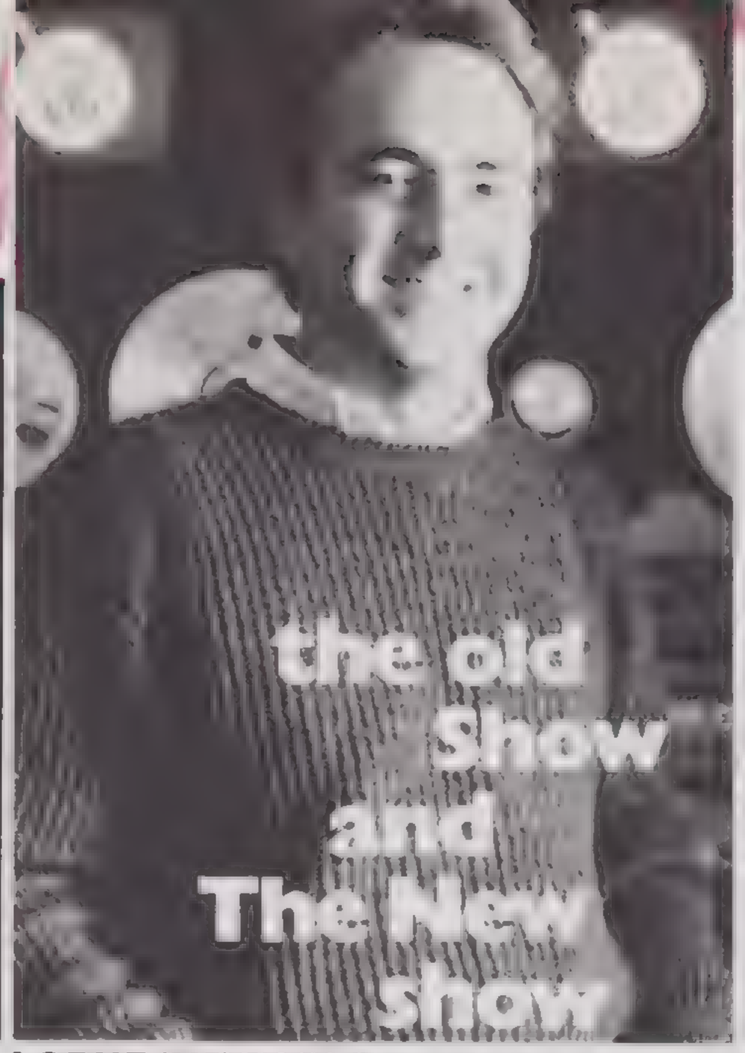
Peter Duffell, the British film and television director, poses these misfits in a landscape of towering turbans until they are finally united, lovers on horseback riding off into the towering Himalayas. This is an epic melodrama, steeped in nostalgia for nineteenth-century India: If *The Far Pavilions* scorns both sahibs and natives, it is nevertheless quite giddy about their "cultures." There is a lot of the British regimental romanticism of rattling sabers and impeccable white gloves and a lot of dancing girls and garlanded funeral pyres as well.

The native pomp and spectacle, however, are often so tidy, so cherished, that the series seems like a skewed vision of a Victorian garden party rather than the picture of an alien, exotic culture. All those tents and elephants are appropriated by the cozy tea-chatter genre so appealing on public television. It's as if the film-makers have successfully colonized the Indian material, conferred on it a stylistic derby, tucked an umbrella under its arm. What they cannot civilize, though, is the garish plot, tired conventions, and seedy clichés of the M.M. Kaye historical-romance novel on which *The Far Pavilions* is based.

The Flame Trees of Thika, an English series about upper-class Brits in an African colony, which ran on PBS last year, was, like *The Far Pavilions*, a careful period piece; but it also gave us a particular moment in history, an encounter between the English and the wilderness in which the pith helmets and mosquito netting were touching outward signs of colonial bafflement. The story of *The Far Pavilions*, however, is so stock it could have taken place anytime, anywhere—the American West, the Old Testament—and so all that carefully reconstructed Britishness and Indianness winds up looking as preposterous as Ben Cross in his turban.

—C.S.

Ben Cross, *above left*, "a large Q-Tip." *Left:* Amy Irving as Princess Kewpie?



LORNE MICHAELS

LARRY WILLIAMS NEW YORK

SCTV, the comedy series in which John Candy's Johnny LaRue once tickled girls and watched Three Stooges reruns in the tranquility of his isolation tank, has returned to TV, thank God. On Cinemax now, Melonville's TV station continues to run films like *An Officer and a Gentile* and *Das Boobs* (The Boobs), an exquisitely ill-dubbed, airless existential sex farce. Andrea Martin still waves stiffly, gives a wan smile over her ruffled collar, and invites you to "Come ooonnn down" to Edna Boil's Prairie Warehouse and Curio Emporium. Only now, while you browse, you can leave your pet with a geeky Martin Short twisted into red longjohns at Boil Boy's Petting Farm: "Pay 10 cents and you can pet your own dog!" Sammy Maudlin (Joe Flaherty) has adopted Michael Jackson's fluffy do for his new show, *Maudlin o' the Night*, and the "Leutonian" folk singers, Stan and Yosh Shmenge (Candy and Eugene Levy), salute punk music—"Hey! Let's funky dance!"—with their new album, *New Wave Shmenge*.

Candy has unfortunately left the show but other former cast members such as Catherine O'Hara and Dave Thomas still turn up for guest spots. These three can also be seen on NBC's

SCTV PICKS UP WHERE IT LEFT OFF. LORNE MICHAELS' *THE NEW SHOW* PICKS UP WHAT'S LEFT

new comedy series, *The New Show*, produced by the creator of the original *Saturday Night Live*, Lorne Michaels. I don't really see NBC's logic in dropping *SCTV*, as it did last year, and starting up a comedy show that relies heavily on *SCTV*'s people. A comedy series requires time to find a real identity and turn from a collection of random skits into a world of its own, where jokes and characters rub elbows and resonate.

Over the years, *SCTV* has become a kind of perfect media-parody mechanism, a self-referential, self-generating comic organ beating comfortably in television's uneasy bosom. *SCTV* understands both the desperate would-be panache of a turtlenecked interviewer like Brock Linahan—"Join us for part four of our look at the turbulent, roller-coaster career of Señor Wences' hand puppet. . ."—and the roundheeled pride of a dowdy, local ad for the Driftwood Inn, where you can order "prime roast beef or sushi, sushi the new dining sensation from the Orient, or if you prefer, it can be cooked to your liking. . ."

If *The New Show* seems less sure and less easy, it may simply need more time. And waiting to find out is rather pleasant when we get to see actors like the divinely rotund Candy pitching in.

—CATHLEEN SCHINE

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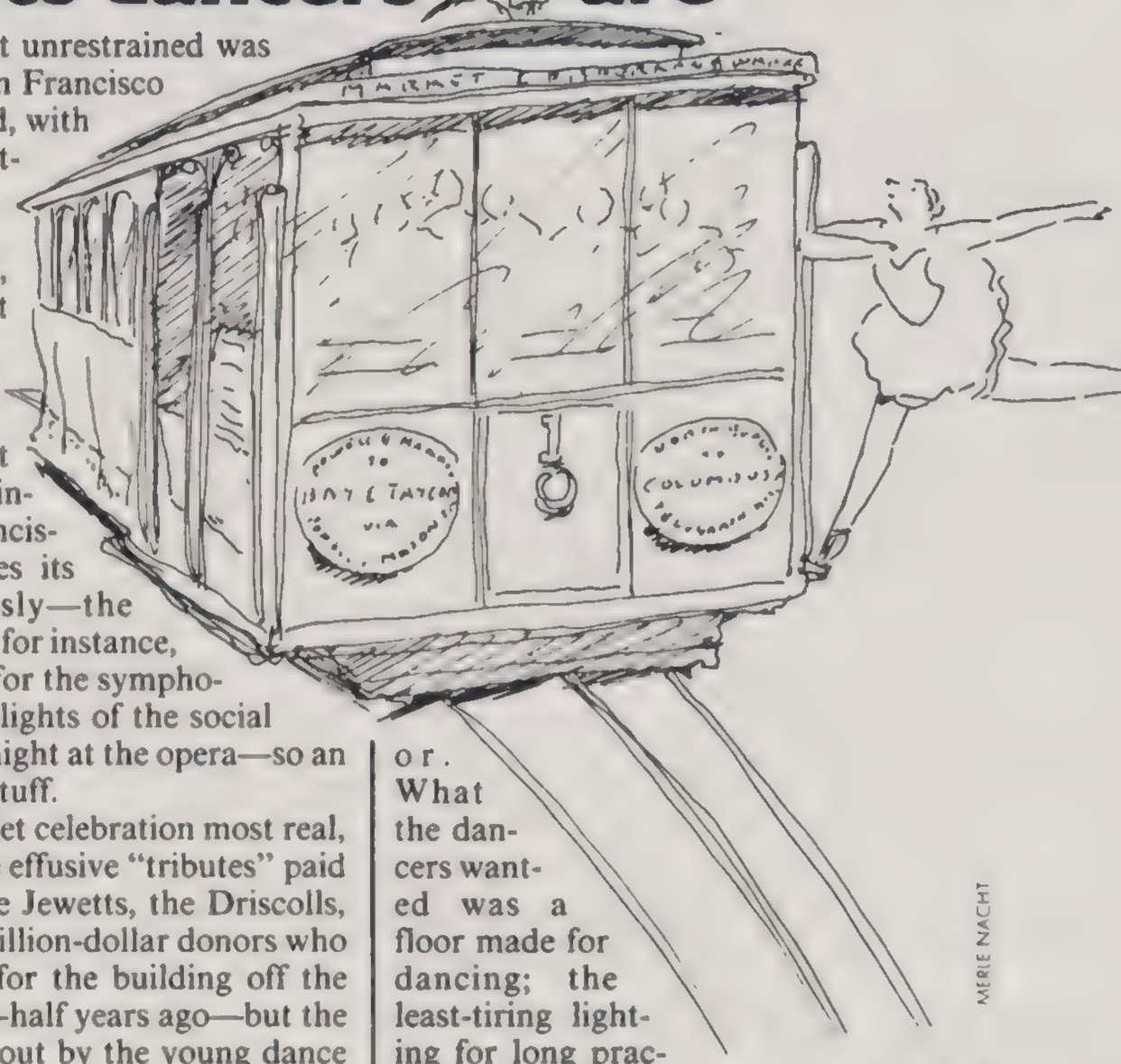

Civic pride at its most unrestrained was in ample supply in San Francisco as the city inaugurated, with parties and ribbon-cutting ceremonies, the San Francisco Ballet Association building, a $13.8 million project of love and the first building in the country devoted, from the ground up, to a ballet company and its training school. San Francisco's upper crust takes its high culture seriously—the Black and White Ball, for instance, an annual fundraiser for the symphony, is one of the highlights of the social season, as is opening night at the opera—so an event like this is hot stuff.

What made the ballet celebration most real, however, were not the effusive "tributes" paid to couples such as the Jewetts, the Driscolls, and the Perkinses—million-dollar donors who got the fund-raising for the building off the ground seven and one-half years ago—but the squeals of delight let out by the young dance students who are among the prime beneficiaries of the new facilities.

The Saturday night of the big benefit party—entitled the First Dance—was also The First View for most of the students of what is now their privileged home. Dolled up and keyed up, they mingled with the hundreds of San Franciscans who attended the bash to watch tap dancing by the Jazz Tap Ensemble, flash-dancing by Marine Jahan, singing and strutting by *Evita*'s Patti LuPone.

Not unlike other troupes who struggle in makeshift headquarters, the dancers in the San Francisco Ballet joke about how they have had to alter their dance style to fit their practice space: the more modest their leaps the better, they said, in view of the low ceiling beams they had to contend with in their former home. That's part of the past now. The new four-story building in the downtown Civic Center has tall ceilings and everything else the dancers need but a new performance hall (the nearby War Memorial Opera House, a dark, hulking auditorium built in 1932, is still their official stage). There are eight rehearsal studios, choreography space, physical therapy rooms, lounging areas, shower stalls galore, a community relations room, a library with video equipment, and an entire floor for the school, which has grown steadily to its present size of 650 students and attracts dancers from all over the country. (One student at the party who had just arrived from the School of American Ballet at Juilliard in New York said classes there had gotten too crowded and, since the death of director George Balanchine, too bleak.)

Architect Beverly Willis consulted with the company as she outfitted the building's interior. What the dancers wanted was a floor made for dancing; the least-tiring lighting for long practice hours; wooden practice barres that would minimize blisters and bruises (larger diameter than usual); and studios free from the reverberations called flutter echo, so each dancer can practice to the same beat. The colors—pale pink, slate blue, blond wood—were intended to be as subdued as possible, to maintain what Willis calls the "gymnastic and monastic atmosphere" of the dancers' world.

Asked what artistic changes can be expected from the company now that it has this wonderful new building, company co-director Michael Smuin went into a brief huddle with his fellow Association bigwigs, and emerged with the answer "We'll say it with dancing."

A NEW PALACE FOR THE S.F. BALLET, A BIG BASH, AND A FIGHT WITH FRANCIS FORD COPPOLA

Smuin has been with the company since 1973. Among his recent dance "statements" is "A Song for Dead Warriors," an emotionally charged homage to the American Indian. He also recently finished the period dance pieces for *The Cotton Club*, Francis Ford Coppola's forthcoming movie about Harlem's legendary jazz spot. Smuin and Coppola are getting to be a familiar team. They worked together on *Rumblefish* (the movie's stylized fight sequence was choreographed by Smuin in exchange for a generous donation to the ballet building fund). And last year they collaborated on "Romanze," a schmaltzy ballet to which Coppola provided the film image projected onto Smuin's dancers. With ideas like this and new facilities to accommodate them, Smuin's ballet company looks as if it has plenty of room in which to grow. —SUZANNE MANTELL

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Animal magnetism

Bettina Rheims: Animals; Daniel Wolf Gallery, New York City; May 1 to May 25. This exhibition of photographs by Bettina Rheims, a French photographer should change the way many of us are used to looking—or I should say, not looking—at animals. Her photographs are surprising, beautiful, and compelling.

When I first saw them, it did not occur to me that the animals she had photographed were not alive, that is, not until I glimpsed some stitching here, some evidence of reconstruction there. I was astonished, since what I had been responding to was precisely the aliveness of their faces, which transcended not only what I had previously witnessed in animals, but what I was used to in human beings. I was moved by an exaggerated assertion of selfhood. And yet, in certain cases, I did not know what kind of animal I was looking at. Then it occurred to me that just as our recognition of people has to do with the identification of their individual faces, our recognition of animals has to do with their whole bodies. And since we do not know them by their faces, it is easy for us to dismiss them.

Bettina Rheims told me, in a phone conversation, that she got tired of photographing people and decided to photograph animals. "I tried to photograph live animals at the zoo," she said, "but they looked pathetic. They looked dead." She got the idea of photographing stuffed animals when she saw a cow in the window of a taxidermist's shop. The cow was too big to take home, so she took a monkey. Then she took other animals: "I wanted to bring them back to life," she said.

In those photographs where the animals stare directly into the camera lens she has succeeded superbly. When they stare at us, the absoluteness of their gazes demands that we pay attention. In the portraits of the monkey, the bear, the sheep, even the rabbit, what we pay attention to is an odd alteration of our humanness, our humanness amplified.

The more we look, the more poignant our relationship with the photographed animals becomes. They are able to project a vulnerability that we, as people, rarely manifest, and this is deeply disturbing. Their eyes do not seem merely wounded, but seem like wounds themselves. Their pain is visible, especially in the large accusatory eyes of the monkey, in the small tender eyes of the bear with the bashed-in muzzle, or in the black-rimmed stricken eyes of the white baby sea lion, which looks, with his black whiskers, disconcertingly like a villain in a silent movie. I wanted to say, "I'm sorry, forgive me," as if I were the cause of their suffering. Such a response may have had something to do with the guilt we all feel, but it also indicates that the objectifying function of the camera sometimes suffers a lapse. Usually, the camera can be relied on to show us what is actually there, but in these photographs the camera shows us not only what is not there but the opposite of what is there. What we see, to paraphrase Roland Barthes, are living images of dead things.

When the whole animal is photographed, we fall into the trap of indifference. The animals do not seem, aside from the particularities of their beauty, especially interesting. In those photographs where the faces are central, the universal fact of death is not presented, it is transformed.

I may have been shocked to discover that the animals were dead, but in the end my response had more to do with the expressive power of eyes. The camera, by isolating an instant, taking it out of sequence, establishes motionlessness and equalizes life and death. But where eyes are concerned it has no neutrality—if they are closed the creature is dead, if they are open the creature is alive. Bettina Rheims's animals, however, are alive with a vengeance. They seem to demand that we respond to them, and are alive because our capacity to sympathize with what we construe as their hurt makes them so, even if the eyes we find so riveting are made of glass.

—MARK STRAND

At first glance, these animals look as though they could yawn or bite; but a closer examination reveals stitches in the skin and eyes of glass. Bettina Rheims's monkey, cat, and pelican, photographed in Paris in 1982 and 1983, are stuffed.

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Sun King in the bayous

The Sun King: Louis XIV and the New World; Louisiana State Museum, New Orleans; April 29–November 18.

The French monarchy reached its opulent apex during the reign of handsome, vital, shrewd Louis XIV, who came to the throne in 1643 at the age of five, assumed full power in 1661, and kept it until his death in 1715. Believing that posterity takes its measure of kings by the size and beauty of the residences they construct, he transformed his father's brick-and-stone hunting lodge at Versailles into the largest, noblest, most famous palace in the world. The place was large enough to house not only the royal family, their relatives and favorites, and all their servants, but also one thousand nobles and some four thousand of their servants.

This exhibition contains over two hundred paintings, sculptures, pieces of furniture, architectural elements, and historical documents that exemplify the grandiose character of the age. Perhaps the most celebrated portraits in the show are Hyacinthe Rigaud's flamboyant 1701 image of the king in his elaborate, *fleur-de-lis* patterned cape and silver shoes with red buckles, and Philippe de Champaigne's austere 1635 rendering of the Duc de Richelieu, holding his scarlet cardinal's hat.

The exhibition examines Louis as private person and public image, as a patron of the arts and sciences, and "Louis and the Colonies," focusing on the exploration and administration of colonial territories, namely Louisiana. The show is timed to coincide with the Louisiana World Exposition.

Museum-goers will probably be most impressed by Louis as a patron of the arts, for he was the kind of monarch who did not acquire works one at a time but more often in batches. He absorbed much of the earlier collections of those formidable cardinal/statesmen Richelieu and Mazarin. Louis's taste ran toward the Italian classics: Leonardo, Raphael, Correggio, Titian, Tintoretto, and Veronese. Among contemporary French painters, his clear favorite was Nicholas Poussin, who worked in Italy. Louis's vast collections still form the core today of many French museums and the Bibliothèque Nationale.

The exhibition travels to the Corcoran Gallery of Art in Washington, DC, in December.

—DAVID BOURDON

Two graces at seventeenth-century Versailles: "Mademoiselle de Blois and Mademoiselle de Nantes," painted by Philippe Vignon

PHOTO © RMN, MUSÉE DU CHÂTEAU DE VERSAILLES

Antonio Gaudí's oak-and-glass screen, c. 1906–1910, made for his Casa Milà in Barcelona

SCREEN GEMS

The Folding Image: Screens by Western Artists of the Nineteenth and Twentieth Centuries; National Gallery of Art, Washington, DC; through September 3.

It's no secret that folding screens have not been a primary concern of Western artists over the last several centuries. Indeed, for many "serious" artists, screens rank only slightly higher than hand-painted neckties. Can it be that artists don't appreciate such a nifty device for cutting down drafts and affording a bit of privacy?

The folding screen originated in ancient China, but many experts believe that it was brought to its highest level as an art form by the Namban and Rimpa artists of Japan. Not until the 1860s, when Japanese decorative arts began entering Europe, did Western artists begin to be seriously challenged by the screen format. By 1900, screenmaking attracted dozens of outstanding artists, including Whistler, William Morris, Alma-Tadema, Bonnard, Vuillard, Josef Hoffmann, Mucha, and Tiffany.

This exhibition, the first to survey the fitful screenmaking activities of European and American artists over the past one hundred twenty years, contains more than forty screens by the above artists as well as such contemporaries as Hockney and Samaras.

Not surprisingly, many of the best screens are not by painters but by designers of the Art Nouveau and Art Deco periods. Among them: Eileen Gray's proto-Minimalist grid of lacquered wood rectangles, Donald Deskey's skyscraper-invoking stair-stepped screen, and Jean Dunand's wizardry with lacquer, inlaid with eggshell particles and gold dust. An extraordinary pair of five-panel screens by Catalonian architect Antonio Gaudí, made between 1906 and 1910 for his Casa Milà in Barcelona, consists of carved-oak and rose-colored glass panels, each of irregular width and biomorphically shaped. Gaudí's folding screens demonstrate that what begins as a utilitarian space divider may also be a superb sculpture as well.

The show travels to New Haven, CT, in October. —D.B.

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ART A

BLOOMSBURY DESIGN: A ROOM OF ITS OWN

Cadena Cafe, 1914: Omega designed it all, from the waitresses' uniforms to the stained-glass ceiling.

The Omega Workshop (1912-1918) was a mulberry splatter on the serene Royal Academy art scene in London. Art critic and painter Roger Fry founded this decorative-arts workshop to create household objects "not only for need but for joy." Omega appointed model rooms and salons with sensual irregularity to evoke a playful unity, and painted colorful (mulberry was their favorite) odd shapes on canvases, walls, and tables. They also potted, made clothes, printed books of woodcuts, carved toy animals.

Roger Fry and his good friends from Bloomsbury, Vanessa Bell and Duncan Grant, formed the core of this group. Some will groan at yet another book about Virginia Woolf's famed circle; *The Omega Workshop* by Judith Collins (University of Chicago Press) is not for the Woolf-weary, but for Omegaphiles. It details every object in every show and salon ever held by Omega.

Quentin Bell, son of Vanessa and Clive, and renowned Bloomsbury biographer, admits in the introduction that for the first time there is someone who knows more about Bloomsbury than he does. Omega wanted to be the last word in decorative arts; Judith Collins has succeeded in writing the last word on Omega.

—DANA B. COWIN

TIM TROMPETER

The new improved Louvre

Many of us have had the experience that Diana Vreeland describes in *D.V.*, her new autobiography: as a young girl she was taken to the Louvre repeatedly but all she ever saw was the "Mona Lisa." International architect I. M. Pei has been plucked from the world-pool by France's President Mitterand to change that. Best known for respecting vernacular architecture, Pei seems the perfect choice for the renovation project, Le Grand Louvre. As he said in *Paris Match,* "I'm going to transform the Louvre without touching it."

Pei & Partners want to put the pleasure back in museuming. No more clumping up the stairs unless you want to—there will be escalators and elevators. You won't have to walk half a mile to see a Titian—the art will be more centralized. And the two sides will be connected by underground passageways.

For those who can't leave a museum without buying a catalogue or poster, Pei has begun work on a shopping and restaurant concourse below La Cour de Napoléon III at the entrance. The space will be capped by three glass pyramids—a little piece of Pei to remember him by.—D.B.C.

The Robot Exhibit: History, Fantasy, and Reality; American Craft Museum II, New York City; through May 11, then travels. **"Greetings," says Tot. "I. Can. Move. My. Arms. Up. And. Down." And he does, too. A "personal robot" who can also stand guard, Tot is one of many such mechano-marvels on display here: fierce, hard-edged robot toys from Japan; nineteenth-century French automatons; cybernetic art that responds to light in the manner of a nervous system somewhere between yours and a starfish's. Educational? You bet. I, for one, learned that *technically* the Tin Woodman should be referred to simply as a "cyborg." —B.H.**

FRANCES HENAGHAN

Lillie Rubin	South & West
The Village Shop	Muscle Shoals, AL
I. Kayser	Selma, AL
Don's Inc.	Ft. Smith, AR
Fleur de Lis	Scottsdale, AZ
Plaza Boutique	Scottsdale, AZ
Bel Aire	Tucson, AZ
Goldwaters	Tucson, AZ
Malcolm Brock	Bakersfield, CA
Giorgio	Beverly Hills, CA
Ferguson's	Century City, CA
Ransohoffs	Fresno, CA
Papsie	Lafayette, CA
Buffums	Long Beach, CA
Bullocks Wilshire	Los Angeles, CA
Lee's Apparel	Modesto, CA
A' Maree's	Newport Beach, CA
Devereux	Newport Beach, CA
Gene Burton Inc.	Pasadena, CA
Sugar Baby	Rancho Mirage, CA
De Mille's	Sacramento, CA
Fashion Quarter Shops	San Diego, CA
I. Magnin	San Francisco, CA
Addie Raymond	San Jose, CA
Nordstroms	San Mateo, CA
Holser's	Santa Maria, CA
Hennessey's	Santa Monica, CA
Jo Ann's	Walnut Creek, CA
Joslins	Denver, CO
G. Fox & Co.	Hartford, CT
Esther's	Milford & New Haven, CT
Sherman's	Sarasota, FL
Sandra Post of Florida	Surfside, FL
John Baldwin	Florida & Myrtle Beach, SC
Matthews	Columbus, GA
Tolbert's Inc.	Roswell, GA
Adler's of Savannah	Savannah, GA
Belk	Savannah, GA
The Front Porch	St. Simons Island, GA
Carol & Mary	Honolulu, HI
Fishgall's	Sioux City, IA
Paris	Twin Falls, ID
La Boutique	Wheaton, IL
Byck's	Louisville, KY
Kentucky Cardinal	Paducah, KY
The Crate	New Orleans, LA
Hutzler's	Baltimore, MD
Ida May	Rochester, MN
Swansons	Kansas City, MO
Iveys Carolina	Charlotte, NC
Golden Gull	Morehead City, NC
The Poppy Shop	Omaha, NE
Sylvia Mancin	Nutley, NJ
Elsie Gallavan's	W. Trenton, NJ
Redmonds	Albuquerque, NM
Guarantee	Santa Fe, NM
Menards	Reno, NV
Hancy's	Bronx, NY
B. Altman & Co.	New York, NY
Off Broadway	New York, NY
Robertas	Warren, OH
Rothschild	Oklahoma City, OK
Streets	Oklahoma City, OK
Renbergs	Tulsa, OK
That Shop	Portland, OR
Doll House	Greensburg, PA
Deisroth's	Hazleton, PA
Sara's	Philadelphia, PA
Jeannette Shops	Reading, PA
Cain Sloan	Nashville, TN
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photo karen Cipolla

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Pogorelich: the fire breather

Ivo Pogorelich, the twenty-five-year-old Yugoslavian pianist, sinks into a chair in his New York hotel suite. He is dressed in a khaki battle jacket, a fur jacket thrown cape-like across his shoulders. He smiles at the interviewer, a smile that is at once engaging and challenging.

"I was misinterpreted," he says, dismissing with the wave of one large yet elegant hand the sensational publicity that proliferated after he was eliminated from the International Chopin competition in Warsaw in 1980. Several judges quit the jury in protest, among them pianist Martha Argerich who, on television, announced, "Pogorelich is a genius. I am ashamed to be on this jury." The press went wild, hyping Pogorelich's punk-rock attire, his onstage struts and poses, his supposedly unorthodox playing.

To some, his motives seemed suspect, but no one questioned his talent. In rock-star gear or in tails, Pogorelich is mesmerizing. He has it all: dazzling technique, resplendent tonal colors, a dynamic range that moves eerily from fire-breathing fortissimo to the most unearthly pianissimo. Critics have quibbled over his use of this extraordinary technical equipment, but the pianist himself is thoughtful, precise, and self-questioning about his own interpretations.

"What does it mean, today, to be authentic? To be contemporary and classical at the same time. One should not change the text of the composition. Analyze the score with as much scrutiny as possible, yet communicate, provoke emotion. The message must be clear, powerful."

Pogorelich's recordings reflect his drive toward clarity and meaning. A recent coupling of Ravel's *Gaspard de La Nuit* with Prokofiev's Sixth Piano Sonata is bristling with vitality, haunting, digging down toward the very center of the music.

"My goal is to develop my own world of esthetics," the pianist says. "And I am trying to be competent, to discover what inspired the composer, what provoked him to make this music, how he would like it to be played. Recordings and electronic advances have changed the way we hear things. They have helped to clear our ears. Pianists were using too much pedal, strange rhythms. To be free rhythmically does not mean to be unrhythmic. Without discipline there is no artistic freedom."

Pogorelich began his musical discipline at the age of seven; and at eleven, he moved from his native Belgrade to Moscow to study piano first at the Central Music School, then at the Tchaikovsky Conservatory. It is the Russian pianist Alice Kezeradze whom he credits as his greatest influence.

"I will do it all the same!" Pogorelich yelled at her when she declined his offer of marriage. He was eighteen, she some fourteen years older, and married, and the mother of a small boy. But her pupil persisted; and since 1980 they have been man and wife, teacher and pupil, partners in his expanding career.

"Musically, it is a close collaboration," Pogorelich says. "Alice belongs to a privileged few who have great talent and have had great schooling, who can claim their professional ancestry, trade their artistic roots, and pass this on."

After a three-year absence, Pogorelich is braving a return to North America for a recital April 12 at Carnegie Hall, solo appearances with the Boston Symphony, and other concerts in the United States and Canada. With or without controversial coverage, when Pogorelich plays, audiences will recognize an original, a musical personality echoing the individuality of those nineteenth-century stars who, like Franz Liszt, could throw white kid gloves to the floor to signal the start of a recital, then transport the listener into a unique and splendid world.
—EUGENIA ZUKERMAN

GIVING TANGO ITS TANG

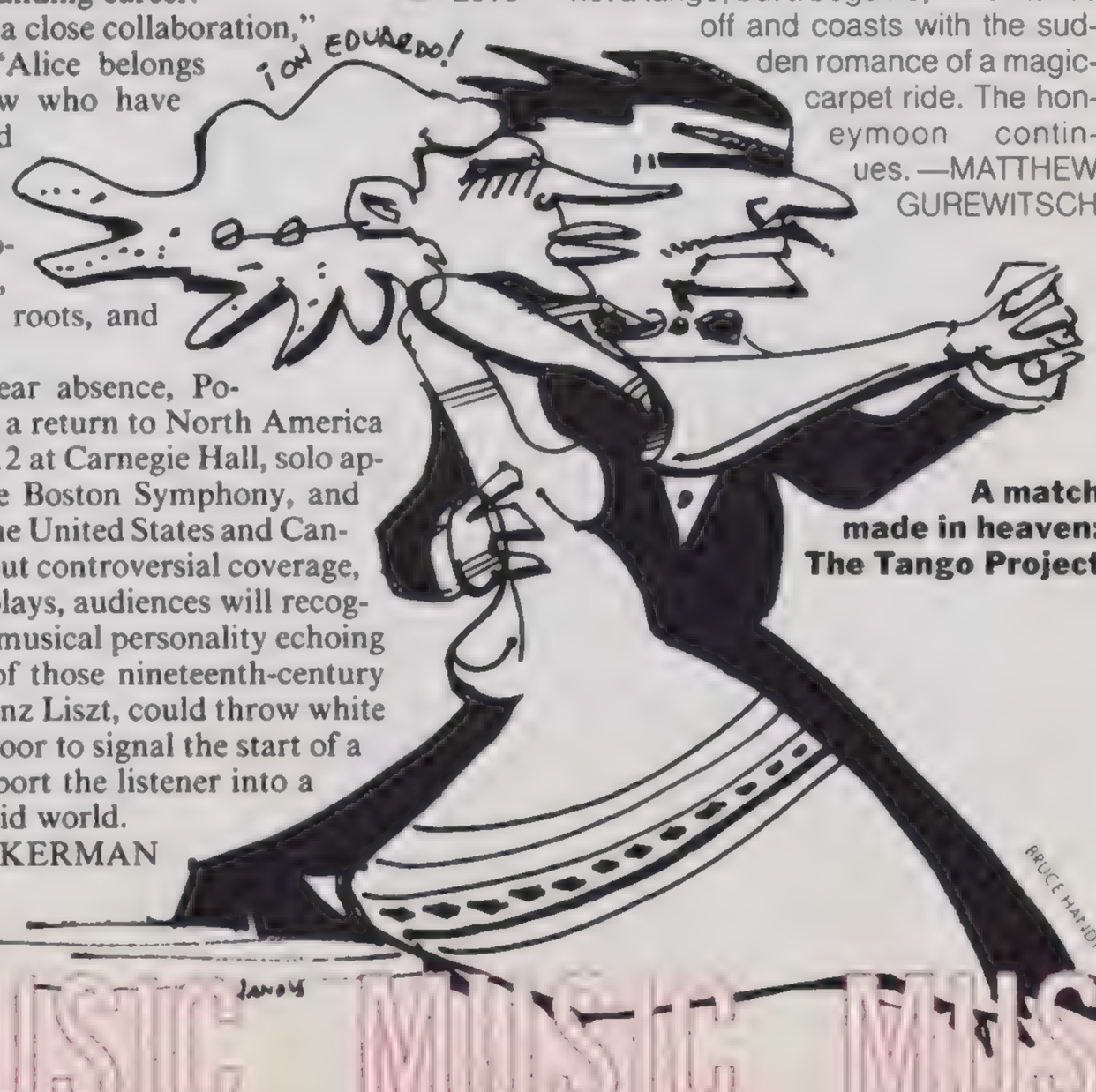
The studio musicians who recorded *The Tango Project* came together at the behest of a recording executive and a producer, but their match was made in heaven. That first album, released in 1982 on the Nonesuch label, gathered together ten classics from Argentina, where the dance had its shady origins, and three younger cousins from Europe, where it made its dizzy, unresisted climb into high society. Presented with a bittersweet delicacy and zest, each cut evoked a keen, subtle sensation quite its own.

It was perfection—and it sold, eventually even creeping onto the Billboard classical chart and up to Number One. Could a sequel be far behind? Sure enough, The Tango Project's second project, *Two To Tango*, has now come into release, also on Nonesuch. Like the first collection, the new one takes up the authentic Argentine strain. Unlike the first, it strays into the vast secondary confusion of the art tango.

When the sophisticated latch on to a popular craze, anything can happen. Kurt Weill's "Sailor's Tango," featured on *Two To Tango*, teases the dance into forced gaiety and sleazy sentimentality in a repellently sarcastic fashion. From a light opera of Sigmund Romberg comes "Softly as in a Morning Sunrise," with its pointless rhythmic contrivances.

And there are problems with homegrown material. Compared to its Argentine forerunners, the elegant "Jane Avril," by William Schimmel, the Project's accordionist, sounds anemic. "Noah," by Michael Sahl, the pianist and arranger, and Eric Salzman, the producer, is merely formulaic—until an ill-advised accordion interruption destroys the mood, such as it is.

But if *Two To Tango* lacks the cut-to-cut excellence of *The Tango Project*, about half the new selections do attain the first album's state of grace. There is true poetry in the sinuous "Siboney," the raffish "Ladron," the tender "La Paloma," the proudly moody "E Vui Durmite Ancora." Best of all is Cole Porter's "So in Love"—not a tango, but a béguine, which takes off and coasts with the sudden romance of a magic-carpet ride. The honeymoon continues. —MATTHEW GUREWITSCH



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resh, lively, confident . . . these elements of modern attractiveness come together when skin is healthiest, body is at its fittest, and makeup is simple, enhancing, honest: just what's represented, *left,* and on our cover, on model Renée Simonsen. The makeup that plays up this kind of natural vitality: matte and light-handed, from Revlon. Upper and lower lashes edged in Ebony with Silver Lace and Black Diamond on lids, cheeks blushed with Tawny red, lips slicked with Fortuneberry. An artful balance against the brights of cardigan, and muffler by Stephen Sprouse, earrings by Ellen Designs (about $18), checkered cuff by Jay Feinberg (about $90). Hair by Garren for Garren NY; makeup by François Nars. Details, stores, last pages. Photograph by Avedon.

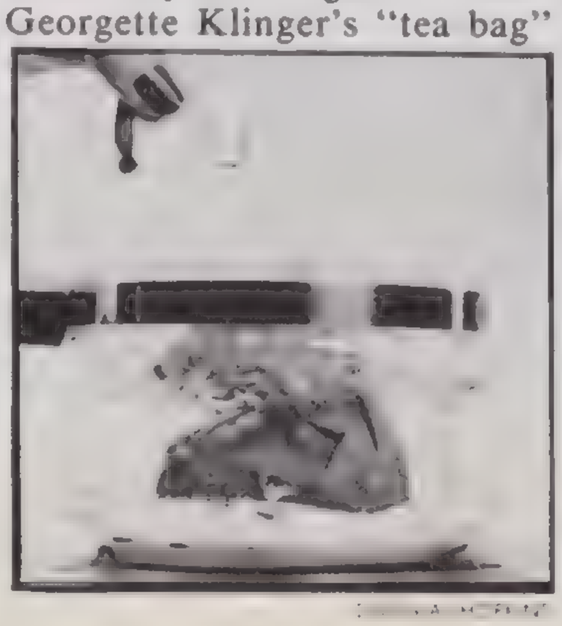
CUSTOMIZED FOUNDATION—*for the truest match, makeup artist Rick Gillette has devised a foolproof three-foundation system. "Pick one base that is as close to your natural skin tone as possible, another that is the palest shade in this color family, one that is darker or warmer in the same color family. Water-based foundations mix best; but if you have very dry skin, you may want to use oil-based foundation. Then, as season or occasion warrants, you can mix a foundation that reflects the changes in your skin texture and tone. For summer, for example, blend foundation to warm up or even 'fake' a slight tan. At night, a somewhat paler foundation gives a special look without being unnatural or mask-like."*

OFF WITH IT!

MAKEUP, HAIR, DULLNESS. . .REMOVERS WITH A PLUS

■ Off! with eye makeup—a gel that liquefies even waterproof makeup without harming delicate eye skin—Almay's Eye Makeup Remover Gel takes off mascara and eyeshadow, puts on moisturizers in one clean sweep.

■ Off! with skin dullness—masks soothe and cleanse while they add a glow to skin. Georgette Klinger's "tea bag" mask, *below left,* activated by a hot dunk, is perfect for travel . . . Ilona of Hungary's Bull Blood skin treatment includes Hungarian red wine, "oxygenates," refreshes skin for days (at their four institutes).



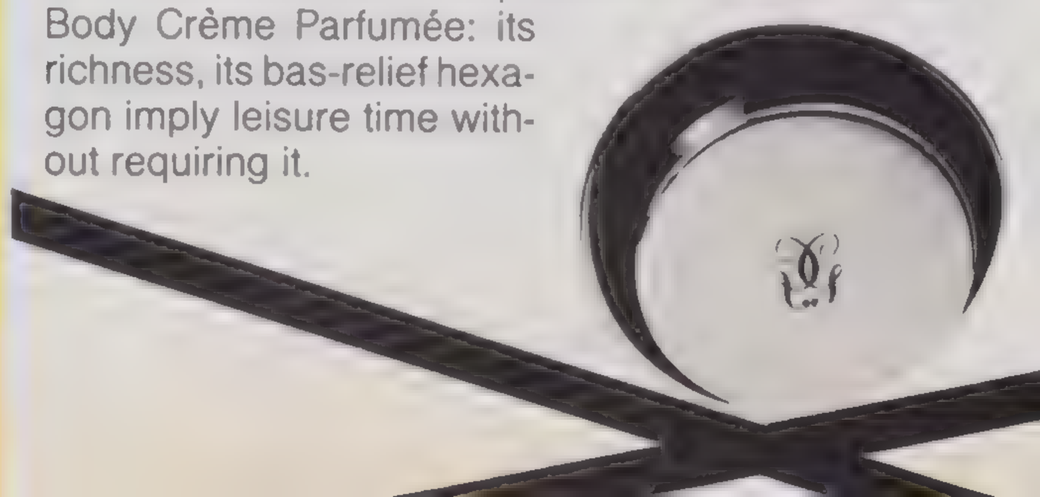
■ Off! with unwanted hair. Newly formulated depilatories cream away hair without removing skin's natural moisture. Dorothy Gray Better Off Moisturizing Lotion Hair Remover is one double-duty time saver.

■ Off! with debris and *on* with emollients. More soaps are packed with moisturizers that don't rinse off skin. Caress Body Bar seals in skin's natural moisture while it washes away surface oiliness . . . Bare Elegance body shampoo subs as both shaving cream and body lotion, makes a wonderful gym-bag addition.

MODERN INDULGENCE

The fact that women today are active and time-pressed doesn't mean luxury is a thing of the past; women want to be efficiently pampered. To that end, the most modern, high-performing cosmetics and fragrances are being packaged with real dressing-table elegance. Guerlain—the fragrance source—has now turned its expertise to skin care. Their new skin-care line, called Issima, includes cleansing and moisturizing essentials plus special treatments—super-emollient ampoules, body tenders, as well as a masque that keeps skin smooth, and can be worn under makeup. Issima works—plumping skin lines with moisture, protecting against environmental aging in a few simple steps; and it offers this efficiency with the added delight of graceful "gold"-and-cobalt packaging, *below* . . . Moisturizer and scent combined always make for a luxurious time-saver. The pleasures of Ombre Rose Body Crème Parfumée: its richness, its bas-relief hexagon imply leisure time without requiring it.

RANDOLPH GRAFF



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HAIR NOW

what's modern...

In Paris, cuts with precision, real style...everywhere, charming accessories, hard-working hair care

AT YSL, SHORT, CLEAN LINES . . .

In Paris, short hair with a difference . . .

with an emphasis on proportion, on precision of cut . . . on hair at its best, at its most well-cared-for, at the spring couture shows. What "set up" the clothes, gave them their modern look and mood, was, more often than not, the model's way of wearing her hair. Essential: a cut that frees hair's natural texture, brings out its crisp-lined straightness or emphasizes its fullness and curl. Hair that was too boyishly short—or too girlishly long—seemed instantly aging. What worked best: a cut with a bit more bulk, a little heaviness in front, a "ledge" of layering in back, so hair swung freely rather than tightly hugging the head. It was the movement of these cuts, too, that gave the classic-shaped hats seen at almost every fashion show a fresh, "spirited" look, a certain modern rakishness, made them sit better, almost effortlessly, on the models' heads.

At night, with shoulder- or back-baring evening clothes, the only "change" needed was no real change at all . . . a quick shake of a woman's head for more "flirt," for the sexiness of hair with a touch of unruliness over one eye.

London observation: how many young women there are opting for softer, less geometric cuts, often with wavy bangs—what the British call "fringes"—that can be swept to one side/held up off the forehead with gel or mousse or, being seen in the hands of more and more top stylists in London and elsewhere: new lighter, "mistier" hair sprays.

AT YSL: THE CHARM OF A HAT . . .

AT CHANEL: SOFT, ON THE FACE . . .

COLOR/CARE

Making news: haircolor that works for specific effects—backed up by more efficient, more effective hair-care technology. Most modern "take" on color: highlights placed within hair's natural curl or wave, to accent its shape, fade out almost imperceptibly over time—developed by Julio of NYC's Le Salon . . . The new "Color-Lok" treatment at Greenwich, Connecticut's Shear Artistry uses a clear, no-color version of Clairol's Jazzing over haircolor-plus-conditioner to boost color's staying power and shine . . . A fresh move: to hair care inspired by—as individualized as—the best skin care. Newly expanding into top-notch hair care: Jergens, Allercreme, Georgette Briand.

What's "hot": hair accessories with a sense of amusement . . .

FOR WHIMSY . . .

for warm weather, look for new, more "playful" hair accessories that are brightly colored, somewhat oversized. Like the pliable tubular plastic "boudins" (sausages)—Schumi Shapers—twist-and-tie rollers in clear strong colors (at Bloomingdale's, NYC) . . . or, Bag of Rags—packable pouches of gauze headwraps to tie as headbands, turbans, wear in multiples/alone (at Henri Bendel, NYC) . . . Plus, a favorite of Diana Ross's: knitted snoods that lift hair up and off the neck—an appealing idea with summer coming (from Rochelle Millinery, NYC) . . . Perhaps the ultimate in "fun" hair enhancement: multicolored fake hair "pieces"—even dreadlocks—at London's Pierre Alexandre salon. And the pastel—lemon yellow, ice pink—wigs peeking out from under straw boaters at hat designers' Whittall & Javits' spring NYC show.

Photo top, PETER LINDBERGH, hair, Louis Alonzo for Pipino-Bucchieri, NYC; makeup, François Nars, fashion and accessories, Chanel. Small photos, CLAUS OHM.

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Mothers Work™

Managing Your Money

By Lisa Gubernick

Tax shelters—what you should know...sex & the single policy...new, easy investment plan

BUYING INSURANCE: WHAT A DIFFERENCE YOUR SEX MAKES

Over the course of a lifetime, women pay an average of $16,000 more for their insurance coverage than men do, says the NOW Legal Defense and Education Fund. According to NOW, women over twenty-five subsidize men's 38 percent higher accident rate in the form of higher auto-insurance premiums—and that's just the beginning. Disability insurance can cost 59 percent more for a woman than for a man of the same age and income. Most women receive medical coverage under employers' plans which, by law, cannot discriminate; but those who buy individual policies can be slapped with a premium as high as 92 percent over the prices paid by their male counterparts.

Many women's groups are working hard to eliminate these disparities. Legislation is now pending in the House and Senate, as well as in several state legislatures, that would make it illegal to discriminate on the basis of sex. Many insurance-company groups are lobbying against the effort for unisex insurance, claiming that because women live longer than men their life-insurance premiums are lower, and they would go up substantially if new laws mandated change. NOW asserts that the insurance-companies' figures are deceptive, and that if unisex insurance were law, women would pay just $6 to $13 more for a $50,000 life-insurance policy than men of similar age and health; and asks that women write to their federal and state legislators to urge them to support the unisex insurance bills.

INVESTING MADE SIMPLE

It's tough to know what to do with your money after reading the business pages of the newspaper. But now Paul Erdman's Money Book (Random House) offers easy ways to interpret today's economic scene--and to use your insights to plan your investments.

In an interview with Vogue, Erdman suggested that investors working with ten to twenty thousand dollars divide their money into three parts, putting the first into a money-market account for liquidity. The second third should be put in a corporate-bond fund, he said; they are offered by most brokerage houses and yield 12½ to 13½ percent. For investors who earn $45,000 a year or more, Erdman would substitute a municipal-bond fund; the 9.5 percent yield many offer is equal to a taxable return of nearly 20 percent.

For the final third, Erdman recommended the stock market--in particular, a mutual fund investing in the high-technology companies that he thinks represent the future of the American economy. At the top of Erdman's roster are the Explorer Fund, the Nautilus Fund, the Alliance Technology Fund, and the Fidelity Group's high-tech fund.

DO YOU NEED AN ACCOUNTANT?

To determine if you need an accountant, what's happening in your life can be as important as how much money you make. According to Bonnie Siverd, author of *Count Your Change: A Woman's Guide to Sudden Financial Change* (Priam), anyone who has changed her tax status by getting married, divorced, or by starting a business of her own should seek the services of a professional, as should women in the 35 percent tax bracket (taxable earnings of $28,000 for an individual or $35,200 for a couple filing jointly) or higher. "Then you pay at least 35 cents on the dollar for every deduction you overlook," says Siverd. Should you go to an accountant or a tax-preparer? Siverd thinks that a tax-preparer will save you time, but an accountant is more likely to save you money. You pay for your savings with higher fees, but they are part of a long-term investment in financial planning. An accountant can help with the tax aspects of your whole investment strategy, while a preparer is only going to fill out your forms. Tax attorney Mary Sprouse, author of *Taxable You* (Penguin), warns that you should decline the services of any accountant who guarantees a refund, whose fee is a percentage of the refund, or who won't sign the forms she has prepared.

("Money" continued on page 133)

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MONEY

(Continued from page 130)

THE BEST MORTGAGES NOW

Adjustable-rate mortgages (ARMs), which follow the rise and fall of the prime interest rate, were once the loan of last resort. Today, ARMs are increasingly the loan of choice—they offer flexible packages at a lower rate (generally 2 to 3 percent less for the first year) than conventional fixed-rate mortgages.

All ARMs set rates for a specified period of time, generally ranging from six months to three years, but the schedule for adjusting monthly payments varies. Some have monthly payments that change with their interest-rate index, while others have monthly payments that are fixed over several adjustment periods. If you have a fixed-payment ARM and rates change, any money left over after paying interest charges is used to pay the principal of the loan. If rates rise, more of your payment is applied to interest charges, and less to the principal; if they fall, more money goes toward the principal and less to interest.

The length of its adjustment period is perhaps the most important factor in choosing an ARM. Generally speaking, the longer you intend to own your property, the less frequent you will want these adjustment periods to be. Because there are so many types of mortgages available today, experts suggest seeking help from an impartial financial adviser; accountants are especially useful because they can analyze both your finances and the tax consequences of a mortgage. "If you're buying a $150,000 house and you don't have an accountant, get one," says Barry Havemann, president of HSH Associates, a financial information service. "She's worth her fee."

HOW TO FIND A TAX SHELTER

If you're in the 45 percent tax bracket or higher, you've probably considered including a tax shelter among your investments. But whether you're contemplating an oil and gas drilling deal, a real-estate limited partnership, or even an equipment-leasing plan, experts agree that the first step in choosing a shelter is investigating the integrity and experience of the sponsors offering the program.

Stuart A. Ober, publisher of "O. I. L.—Oil Income Letter," a newsletter devoted to oil and gas tax shelters, recommends checking with accountants, attorneys, and competitors in the same geographic area to make sure that the business practices of the sponsors are considered sound. Ober prefers partnerships in which the general partners have invested their own money, and he advises shelter-hunters to make sure that they continue to share in any profits made after their initial investment has been repaid.

Fuhrman Nettles, research director for Robert A. Stanger & Co., a tax-shelter research firm, recommends that investors stick with shelters registered with the Securities and Exchange Commission because their prospectuses are required to be more comprehensive. He suggests steering clear of any shelter that offers a write-off (the amount you can deduct each year) of more than twice your initial investment, pointing out that abusive shelters invite the scrutiny of the Internal Revenue Service.

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all-lace bodystocking
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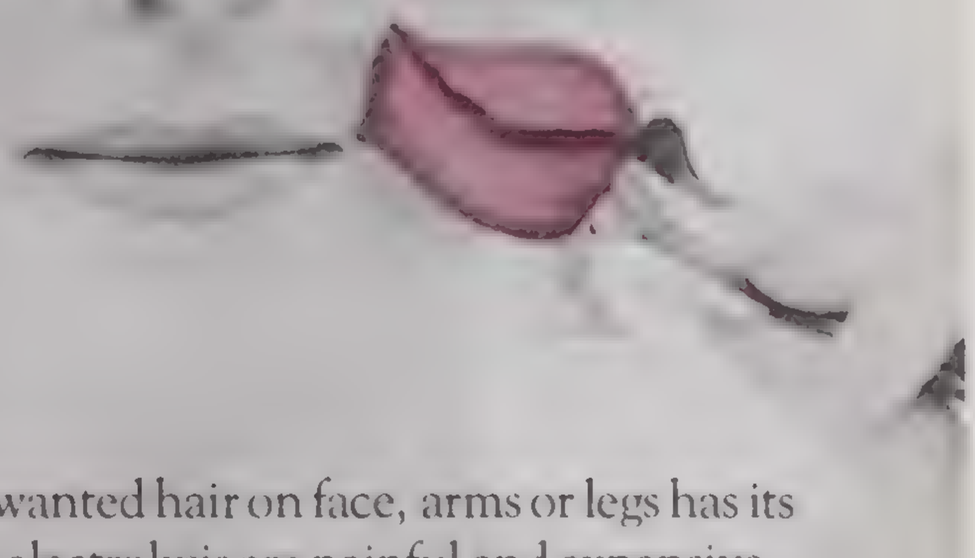
Whisper it off with a rose petal.



Removing unwanted hair on face, arms or legs has its drawbacks. Waxing or electrolysis are painful and expensive. Ordinary depilatories leave lingering odors or may irritate skin.

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Between Us

Topic A: money! ...summer-job smarts... record-breaking women

By Lorraine Davis

IN HER OWN WORDS . . .

"Art gives us perspective, something to enjoy. Our life nowadays is so mechanical, so rushed, so full of tension; I think the arts provide a soothing element, whether it's music, books, painting, silver, a garden; we all need it for equilibrium in life. It's a nourishment that I need."—*Mamdouha ("Dodo") Bobst, former UN delegate from Lebanon (now U.S. citizen), public health education expert, honorary curator, NYU Elmer Holmes Bobst Library*

"I think people who have a calling for the law are a bit disputatious by disposition; but you need to become, instead, rather diplomatic. My mother taught me that you can't just go into a situation and lay down demands; you have to negotiate to get the most and give when you have to."—*Lucy Somerville Howorth, at eighty-eight, receiver of a Lifetime Achievement Award from Schlesinger Library of Radcliffe College; a lawyer who was commissioner of a federal district court, she was a member of the Mississippi State Legislature (her mother was the first woman elected to the same body)*

"Women are finding out that math can be fun; up through calculus, you're learning the tools; after that, you start thinking in the broad perspective, and that's much easier and much more beautiful and more fun!"—*Julia Robinson, Ph.D., first woman president, American Mathematical Society*

"NOT A PROPER SUBJECT"?

Start to learn about money right now, even if you're still in your teens; that's the advice of a woman who's been so far out in front where finance is concerned that the rest of us had better listen. Muriel Siebert, the first woman to start, own, and operate a New York Stock Exchange member firm, feels strongly that every woman must be trained to handle her own fiscal life. "I think that basic courses in managing money should be taught in high school. Today, most women are working; and even those who don't wind up in the executive suite will have chances to put money in IRAs or Keogh Plans and possibly in company stock offerings or other investment plans. So far, women don't have the same pensions and retirement opportunities that men do; we have to find a way to make that situation more equitable for women."

When Muriel (she's also called Mickie) opened a branch of her discount brokerage house in NYC's First Women's Bank at Park Avenue and Fifty-seventh Street, she was taking advantage of a location she considers one of the wealthiest in the country or even the world. There she can find the sophisticated customer who makes her/his own decisions, wants execution not advice. Her return to her own business came after five years as New York State Superintendent of Banks and an unsuccessful race for a U.S. Senate seat. When she opened her firm, in 1967, Ms. Siebert surveyed women's colleges and found that almost none had courses in "running money." The reason: "This is not a proper subject for ladies." She disagreed, ever since she wangled her first job as a research trainee at Bache & Co.; she found Wall Street exciting and it was the furthest she'd been from her home in Cleveland, Ohio.

Opportunities came to this young woman when men turned over specialties they thought unimportant. The railroad man gave her the airline stocks to study, and she was there when jets came in. The chemicals and drugs man gave her radio and television, and you know what happened there. "I had luck in that I was given these 'dog' industries; but I did change jobs three times because the men were being paid more money than I was." What kept her going: "A sense of humor, the ability to learn from a mistake, to take a chance, and the fact that my mother taught me that I was as good as anyone else."

SCHOLASTIC ENTERPRISE

If spring comes, can summer jobs be far behind? In spring, college junior Elizabeth Mason decided to seek "something different, like being a gas-station attendant or a carriage-driver in Central Park." A newspaper advertisement led her to: independent vendor of Danny frozen yogurt. Dannon had about thirty summer salespeople, all in Manhattan. First, an interview; then, a special student's vending license; and then, assignment to a corner. Elizabeth drew a good one—on Park Avenue. She paid Dannon $5 a week for the use of their cart, sometimes wore their T-shirt ("Here's Danny!"), bought yogurt from a middleman; her profit was about 40 percent of sales.

Entrepreneurship is a good way for a woman to make money; summer selling is in itself educational: "I learned all the obvious financial stuff: supply and demand, dealing with money. Dealing with people was the big challenge, going one-on-one with them all day. Some vendors talk a patter; I just smiled and tried to make eye contact."

Bums went through her garbage, three-card monte dealers stole her wastebasket, but Elizabeth had a profitable summer. . . . And, one day, Vogue model Brooke Shields, now a Princeton student, jumped out of a limo to buy a yogurt, quizzed Elizabeth about her job and school (it's Yale).

OUR OWN VOICE

Despite the too-trendy sound of "gender gap," the phenomenon of women's voting in ways different from men is far from new. Lou Harris detected this dichotomy in his polls in the early 'fifties. But now that the politicos have finally noticed us, women have had a chance to be part of the governing mainstream.

In 1980, there were six million more female votes cast than male. The more women voters, the more attention we'll get from public officials. Fifty women's organizations now have banded together to provide technical help on voter registration, to devise a national media campaign, and to cooperate with other groups involved in getting out the vote.

To learn what you can do in your area, write or call Joanne Howes, Director, Women's Vote Project, c/o NWEF, 1410 Q Street NW, Washington DC 20009; (202) 462-8606. To prep for next fall's federal election, read "Choosing the President, 1984," by the League of Women Voters Education Fund (Schocken Books/A Nick Lyons Book).

KEEP ON RUNNING. . .

Proof that fitness doesn't depend on youth and in celebration of the female running events at the 1984 Olympics, three San Francisco women will compete in the Boston Marathon on April 16, run across the country afterward!

In training for two years, Annabel Marsh (soon to be sixty-one), June Crowley, and Caroline Merrill (forty-eight and forty-two) expect to run home to S.F. at about two hundred miles a week; a van will escort them, and they'll sleep in motels. Each may use up twelve to fifteen pairs of running shoes. (Financial backing came from Greyhound Lines, Inc.)

The women expect to establish a world's record; said Annabel, "We're very confident."

Jean Louis David

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YOUR LETTERS

(Continued from page 22)

was not the first woman in space. On June 16, 1963, Valentina Tereshkova of the Soviet Union logged forty-eight orbits of the Earth, as pilot in command in solo flight. I realize that you must be aware of this, but in view of the deteriorating cultural relations between the U.S. and the USSR, it would have been nice of you to have given old Valentina her due, or to have made a national distinction when speaking of Sally Ride.

At any rate, the technical definition of space is that portion of the Earth's atmosphere which registers less than 1 percent of the total column pressure. This can be found above fifty thousand feet MSL, otherwise known as the stratosphere. On October 23, 1934, Jeannette Piccard, Free Balloon Pilot, certificate #1082, piloted a stratosphere balloon to an altitude of 57,559 feet, for the purpose of gathering high altitude measurements with her husband, Jean. Therefore, on that day in 1934, Jeannette Piccard quite inadvertently and without any fanfare became the first woman in space. . . .

Ronald DiGiovanni
Jamaica NY

In agreement over "Terms"

Molly Haskell's less than rhapsodic review of *Terms of Endearment* (January, 1984) is the most perceptive assessment of this, the most overrated film since *Chariots of Fire* that I have seen so far.

Haskell suggests a shortcoming of this movie that it appears to be heresy to observe: although the evolving relationship between a mother and daughter is a wonderful subject for cinematic treatment, that relationship was hardly developed but simply implied in *Terms of Endearment.*

Too many reviewers seem bent on praising this movie for the movie it should have been rather than for the movie it is: a predictable, dull film that offers almost no character development, a miscast Shirley MacLaine, and about twenty minutes of real drama and classic movie-making.

Haskell accurately calls *Terms of Endearment* "mandatory viewing" for the "subordinate performances." I would cite another reason for seeing it: to observe the effect of hype and self-fulfilling prophecy on a mass audience.

George Haber
Jericho NY

In retrospect . .

Michael Sorkin's tedious, irrelevant piece "Dressed for each other" (December 1983) appears to be his weak attempt at coyly imitating a John Cheever-ish writing style (i.e., his repeatedly dreary phrase "the wife").

However, his racist slur at the Korean pronunciation of arugula is inexcusable. The fact that Vogue's editors allowed the insensitive statement is utterly disappointing.

In the same issue, it would have been more suitable if the article re: a woman's looks after fifty [Beauty Now], had been illustrated by same instead of the obviously much younger woman pictured. . . .

Bernice Wei Chu
New York NY

Football feature scores well

Thank you for the delightful, breezy article on football by Roy Blount, Jr., in your November issue. I happen to be one of those who "leaf through news of the fur collections" while watching a game on TV—it makes for a delightful afternoon or evening. I also know the difference between a "dead-ball foul" and a "clip."

There seems to be a growing minority of women such as I. We usually have enjoyed the "art of the game" since our teens, though we might well now be grandmothers. Even my eighty-two-year-old mother (a great grandmother) enjoys watching "her boys" in action.

We do exist all through the land from border to border. Out here in the hinterlands we aren't so interested in lions, etc. (though we always enjoy a good game), but we do closely follow the action of those "rowdy Raiders" and the classy 49ers—both of whom really have been NUMBER ONE.

Velda H. Gillespie
San Mateo CA

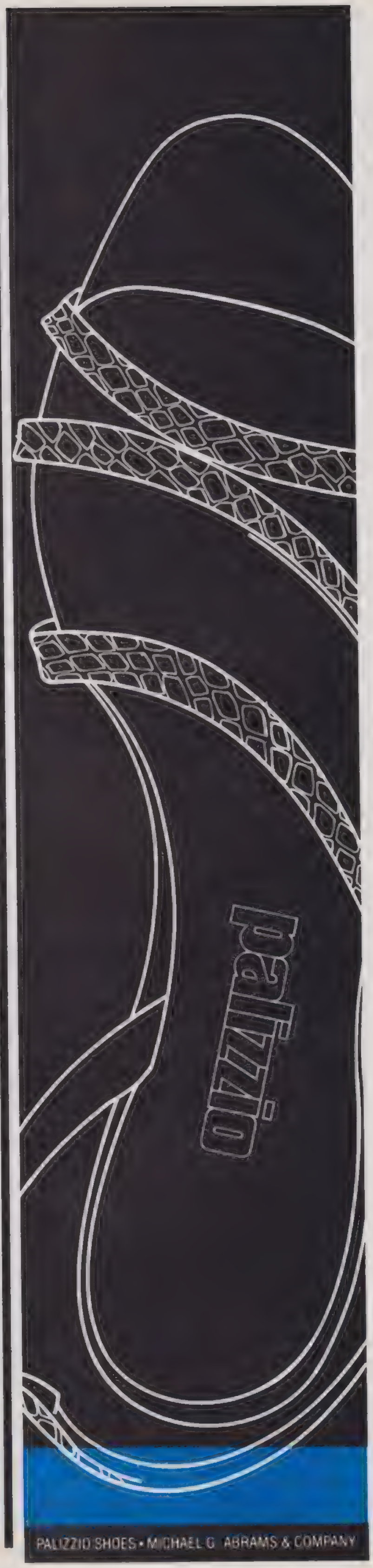
Bowie rebuttal

I must take exception to Hewon Yang's scathing attack on David Bowie in "Your Letters," February, 1984. A "Machiavellian blond God"? With a capital G? That letter insults the man and all those (and there are many) who admire him for his extraordinary talent and vision. Far from being this (or last) year's "hot property" or even a "cult figure" from the past, as Yang contends, Bowie has had a consistently strong following right from the start. The diversity of his activities, in film and on stage, attests to his range and creativity. . . .

The enormous Bowie publicity of 1983 arose not only because of his original, thoroughly contemporary and successful album, "Let's Dance," but because he was on tour again for the first time in *five years.* That in itself was pretty amazing. After a difficult personal period in the mid-'70s he stepped back on stage without any of the previous personas he had created. As the man himself has said on many an occasion, he adopted those poses because he did not want to perform as himself, he wanted to express his ideas as a complete, self-sufficient fictionalized entity because they were so unique—well, that's probably because at least some people can recognize talent and originality when they see and hear it.

Tickets to Bowie shows last summer didn't sell out within two hours of going on sale just because he is cute and amusing. Fans came to hear the music, both new and old, to touch base with something they had grown up with and because they knew they wouldn't be disappointed with lightweight fluff. . . .

Annabel Ogdon
Evanston IL



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Summer Fantasy

At last a new ritual that coaxes dry, delicate skin into improving itself structurally. It could only have come from Laszlo.

Exceptionally dry, exceptionally delicate skin has long been a particularly difficult problem for dermatologists, cosmetologists—and the women who own it.

But now The Erno Laszlo Institute introduces a remarkable new ritual which goes beyond treating the symptoms of dry skin to actually improving the skin structurally.

Structurally? How is that possible?

When your skin is very dry, moisture loss has occurred in the upper epidermal layers. The natural inter-cellular spaces shrink, causing skin to look deprived and exhausted.

This new Laszlo ritual helps return these inter-cellular spaces to their normal size. So moisture loss is reduced and skin begins to look refreshed, vital and vibrant again.

In clinical tests, the skin continued to sustain improvement for a period even after treatment was discontinued—demonstrating that skin had actually been strengthened structurally and the dry skin condition reversed.

How long will it take to get results?

Testing on extremely dry skin showed significant improvement in the appearance

and texture of the skin after only 2 days. Positive structural change was noted after 12 days of ritual treatment.

Why is a ritual necessary?

Most dry skin creams and lotions are used alone and treat only the symptoms of dry skin.

What Laszlo offers is an individually prescribed *ritual* for cleansing, balancing and protecting the skin, using a coordinated group of highly effective products. Because that's what it takes to produce lasting results.

Is this ritual complicated?

Not at all. It takes about five minutes every morning, five every evening.

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And one other essential ingredient: Water.

Water? For dry skin?

Absolutely. Water is the hallmark of the famed Laszlo skincare rituals. And for this ritual it's positively vital. You use it to cleanse with gentle preparations specially formulated to help protect the skin's own natural moisture supply. The Laszlo water-rinse procedure enhances the moisture balance and helps rehydrate the skin. So that when you smooth on the protective moisturizing preparation immediately afterward, it seals in added moisture, plumping up the skin and easing the fine etchings of dryness.

What if my skin is only slightly dry?

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Q&A

BEAUTY

Guidelines for tanning, shaving . . . lasting fragrance

Q Should I use different sunscreens on different parts of my body?

A It's a good idea, says Robert M. Sayre, Ph.D., director of photobiology research at Coppertone's Solar Research Center. The skin of your body has varying sensitivity as well as varying exposure to sunlight. Your face and hands, for instance, are exposed even if you are simply walking down a city street, and should always be protected by a sunscreen to help prevent "age spots" and the loss of elasticity that leads to wrinkles. Sunscreen can either be worn under your makeup or *be* makeup: many foundations contain sunscreen. (Coppertone's For Faces Only is specially formulated to be neither greasy nor irritating on the face—which also makes it good to use on the beach on your back or other areas of your body that tend to break out. Options: Coppertone's Lite Formula—designed to leave less oily residue—or Clinique's Oil-Free Sun Block, available in SPF 10 and now in SPF 15 for maximum protection.)

When you're in a swimsuit, you'll find that those areas of the body exposed to the sun on a day-to-day basis—face, arms—may need a lower SPF than parts of your body that are normally protected by clothes, according to Dr. Sayre. Areas that protrude—nose, lips (especially the lower lip), cheeks—usually need a higher SPF. If your hair's short or pulled off your face, put sunscreen on ear tops, the back of your neck. If you wear a V-neck blouse, the skin you expose needs protection, too. (Opt for an oil-free/PABA-free sunscreen to avoid staining your clothing.)

Q How can I make my fragrance last all day without coming on too strong?

A According to Oscar de la Renta, the secret to long-lasting fragrance is "layering." American women, he feels, tend to use one scent in their soap, another in their body lotion, still another in their cologne or perfume—discordant scents that fail to reinforce each other. European women, on the other hand, stick to one scent—so much so that it often becomes their signature. With the principle of layering as his guide, De la Renta has created a new "Fragrance Bouquet" of five floral fragrances—soap, body lotion, powder, eau de toilette, perfume—that together create a single scent—or "bouquet"—that lasts all day.

Q I heard recently about a permanent eyelining operation. Can you tell me more about it?

A The process you're referring to is called "Permalid-Liner," and it is new and sure to be controversial. At present, only one doctor—Giora Angres, M.D., a Las Vegas ophthalmologist—is doing the procedure. He injects a pigment under the skin surface at the base of the hair follicles and between the eyelashes by microsurgery under air pressure. This "thickens" eyelashes and defines the eye, similar to the function of cosmetic eyeliner. While the American Academy of Ophthalmology states that "we have received no scientific information" about the procedure, one noted expert, Orkan George Stasior, M.D., F.A.S.C.—clinical professor of ophthalmology at Albany Medical College; past chairman of the Committee of Plastic and Reconstructive Surgery of the American Academy of Ophthalmology; past president of the American Society of Ophthalmologic, Plastic and Reconstructive Surgery—has been keeping abreast of it, and feels it has potential.

Although it is still too early to predict long-term side effects, Dr. Angres has been Permalid-lining for two years without any reported negative effects. Dr. Stasior stresses, however, that this is still an experimental procedure and much more testing is needed. It has potential once it is *proven* in controlled studies to have minimal complications and then, only if it is done by qualified physicians.

Q With summer—and bare fashions—on the way, I'm determined to learn how to get the best shave. Any tips?

A Don't shave after taking a long bath—soaking in water for over fifteen minutes will cause your skin to swell. Don't shave right after you get out of bed—body fluids tend to puff up the surface of the skin. Do try a razor especially designed to comform to a woman's body and not a man's face (Schick's Personal Touch was designed with women in mind). Don't shave with bar soap if the water you're using is hard—hard water's excess calcium ions combine with soap to help clog razors. Try instead a lotion or non-soap cream (Peau de Soie, a moisturizing shave cream contains lecithin to "film" the skin for shaving ease'. ▽

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The Tax Balm

SOOTHING INFLATION WHERE IT HURTS MOST—A REVOLUTIONARY NEW LAW

BY SUSAN LEE

If you haven't yet figured out your 1983 taxes, you're in for an unpleasant surprise. If, however, you're among the responsible, you already know: President Reagan's tax cuts, enacted in 1981 and phased in over three years, have hardly snipped at your total bill.

There are two reasons for this disappointment. One, the increase in some taxes has offset the Reagan Administration's 25 percent decrease in income-tax rates—Social Security taxes, for example, have gone up. Two, that sneaky interaction between taxes and inflation known as "bracket creep" has silently raised the percentage of your income that goes to paying your taxes.

The word "bracket" refers to the progressive basis on which the federal income tax is levied. The second ten thousand dollars you earn are taxed at a rate far greater than the first ten, and on and on—the more you make, the higher your tax bracket is going to be. So, for instance, if you are in the 45 percent tax bracket, $450 of the next thousand dollars you earn will go to the government (not, as one might think, 45 percent of your total taxable income). On principle that sounds, if not good, at least fair.

But, over the past two decades, some of the-more-you-make has just been increases designed to keep income even with inflation (in other words, the average working person's income hasn't really gone up a whole lot). The tax code, however, is blind to inflation. Here's where the word "creep" comes in: when income rises to keep pace with inflation, the tax system acts as though you are actually making more money. Thus, your bracket creeps up. This back-door tax increase is called the "hidden tax" since it needs no Congressional approval.

How big is the bite taken by this hidden tax? For example, take a family of four that earns $40,000 in 1984, and assume a 10 percent inflation rate. If the family's salary also rises about 10 percent, to $44,874, keeping pace with inflation, their tax bracket will go up, too—from 28 percent to 33 percent. Our mythical family will pay $375 extra taxes because it entered a new bracket. And, to add insult to injury, inflation will have eroded the purchasing power of their personal exemption of $4000 ($1000 each).

Now, that's not a good deal at all. Nor is it a fair deal. Hence, a new deal: "tax indexation," enacted in 1981 and scheduled to go into effect on January 1, 1985. Indexation will end bracket creep without disturbing the progressivity of the tax system: brackets will be adjusted each December for whatever inflation had occurred during the past year, and the personal exemption will be increased. Simply put, if your salary keeps pace with inflation, your taxes won't creep up anymore.

As good as it may sound, tax indexation is not without its critics. For one thing, they fear that, because bracket creep will be a thing of the past, people will become insensitive to inflation, making its dangers a less potent public issue. And second, with the extra revenue brought through the hidden tax disappearing, reducing the budget deficit becomes even more unlikely.

These arguments seem sensible. But the supporters of tax indexation score points, too. Yes, indexation can render people indifferent to inflation—but only if their income is indexed as well. This is not quite what happens in the U.S: here, there is no guarantee that income will catch up with inflation. And even when bracket creep does make people scream, as it did in the 'seventies—when taxes increased almost twice as fast as inflation—it did not bring inflation under control.

And yes, tax indexation will add to the deficit—but the government's inability to control spending adds to the deficit just as surely as diminishing tax revenues do. Further, indexation supporters argue, if bracket creep continues to deliver larger and larger tax revenues, the nation will lose an important incentive for spending control. The amount of money in question is not trifling, either. Between 1985 and 1987, indexation would reduce taxpayers' bills by around $72 billion.

In the final analysis, the answer to both the inflation-control and the deficit-control issues is that the responsibility for our fiscal health should not lie with taxpayers but with Congress and the Administration. If they cannot control their spending, then it is their responsibility to face the public and ask for a tax increase.

On balance, then, there are some mighty arguments in favor of tax indexation. For many, it would constitute the first real tax break in over twenty years. And it would be one that puts the burden of raising money for government spending on those who should be shouldering it anyway—Congress and the Administration.

"All in all," says Gordon Crovitz, editor of *The Wall Street Journal*, "indexation will make paying taxes—while never a pleasure—surely more bearable." ▽

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Kandinsky's vivid geometry: "Circles in a Circle," 1923, oil on canvas

TALKING ABOUT...ART

Kandinsky's Bauhaus paintings –hard-edged, cosmic harmonies ...Correggio and his legacy

By Barbara Rose

Kandinsky's "Red Oval," 1920; oil on canvas

The artist with the clearest claim to being the inventor of abstract art, Russian painter Vasily Kandinsky, who died in 1944, began his career as an experimental artist in Germany in the early years of the century. In Munich, in the circle of the German Expressionists, he found kindred souls also interested in mysticism and music. This romantic early period of Kandinsky's life, during which he made the breakthrough to abstraction in his musically inspired "Improvisations," was documented two years ago in *Kandinsky in Munich* at New York City's Solomon R. Guggenheim Museum, which has the world's most extensive holdings of Kandinsky's work.

One of the highlights of the winter season was the second part of the Guggenheim's trilogy of Kandinsky exhibitions—*Kandinsky: Russian and Bauhaus Years.* It covered the period beginning in 1915, the year Kandinsky returned to Russia to take part in forming the avant-garde art that flowered during the early euphoric years of the Russian Revolution, and examines the years of Kandinsky's exile in Germany when the Bolsheviks outlawed the modernist movements as elitist and counter-revolutionary. The second German period of Kandinsky ended in 1933, when Hitler began threatening the existence of the avant-garde and particularly the Bauhaus, the art school Kandinsky helped found in Germany, first in Weimar, then in Dessau, to teach the principles of abstract color and design.

The stunning show reveals that Kandinsky's Bauhaus style was substantially different from the open, freely improvised lyrical abstractions of his Munich years. Like his contemporaries, Kandinsky turned to geometry and hard-edge shapes during the Cubist-oriented 'twenties. For many years, Kandinsky's Bauhaus paintings were viewed as dry and academic when compared with his early style. Today, they look astonishingly fresh—potentially a new source of artistic inspiration, and a magnificent accomplishment. Like one colleague at the Bauhaus, Swiss painter Paul Klee, Kandinsky believed colors and shapes had specific emotion-signifying powers that could be codified and combined scientifically into a harmonious whole reflecting the harmony of the cosmos. This idea was an even more literal interpretation of the parallel between composition in music, in which notes and rhythmic patterns can indeed be assigned fixed values, and composition in painting—with its abstract lines, shapes, and colors.

Kandinsky's Bauhaus paintings began to be appreciated in the 'sixties, when American artists saw their value in a new light. Now, they seem even fresher, more daring than ever. One awaits with anticipation the third and last part of the Guggenheim's exhibition scheduled for February 1985, *Kandinsky in Paris: 1934-1944,* still another period of exile from a totalitarian dictator who banned the spirit of liberation to which the painter's glowing, transcendental works are dedicated.

The trend to "Bad Painting"—*i.e.,* art that pretends to be new by offending canons of good taste—looks dumber and weaker every time one sees a fine exhibition of Old Master art. For the Older Masters believed above all in the positive value of taste. One of the most significant Old Master shows now is the exhibition of drawings by the influential High Renaissance master Correggio at the National Gallery of Art in Washington, DC (through May 13, 1984).

Twenty-six drawings by the Parmese master, roughly a quarter of Correggio's entire known corpus of paper works, have been assembled to show Correggio's greatness as a draftsman who extended Leonardo da Vinci's concept of *sfumato,* or soft, smudgy shadow, by making drawings that were very new in their time because of their soft, sensual contours and subtle use of tonal modeling. In Correggio's drawings, the hard linear quality of the Florentine style is dissolved into the background.

Other artists influenced by Correggio are also included in the exhibition, which reveals Correggio's importance not only as a great painter and draftsman but also as a leading influence on the next generation of artists who initiated the Baroque style.

Correggio's "Putto Riding a Goat," c. 1530—feathery chalk strokes and sensual contours

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PARIS IS TALKING ABOUT . . . By Edmund White

What's making news

THE PEOPLE, THE EVENTS, THE ATTITUDES— AND WHAT'S COMING HERE

Herve Guibert

Julia Kristeva

Gilles Deleuze

Bernard Pivot

For my first few months in Paris, I've been studying French two hours a day, five days a week at one of the big schools. One instructor was a chubby soul who would fold his hands across his vested and watch-chained paunch and present his views with a lunatic confidence I found somehow consoling: "First there is maturity *(l'âge mûr),* which begins at age thirty. Then there's a middle age (we speak of *un homme* or *une femme d'un certain âge*), which begins at thirty-five. Then there's the flower of life *(la fleur de l'âge)* at forty; and at fifty, the strength of life *(la force de l'âge);* then at sixty-five, there's retirement, the third age *(le troisième âge);* then at eighty, the fourth age *(le quatrième âge);* followed by *la sénilité* and death *(la mort).*"

But mostly he explained verb forms never employed in speech; in any event, the class was too large for student participation, so I finally transferred to a conversation class that shrank from twelve pupils to four by the second day, owing to the teacher's unusual approach. She's a woman who wears lots of Shalimar and green mascara, a loose cotton dress with a peasanty embroidered bodice, an ancient fur that looks more like dog than squirrel, and more zircons than an Indian idol. She stubs out her cigarettes into a snuff box she carries in her purse.

The first day, a refugee from Czechoslovakia asked the teacher to explain the geography of France. "Ah, yes," she said, moving to the map and blackboard, "here's Normandy with its oysters and pear trees and Brittany, where the cows give thirty liters of milk instead of the usual twenty, and I've been having lots of problems with my brain. Over the years, I've had a great many *électrochocs*" (we dutifully copied down the word she'd written on the board), "but now I'm taking *tranquillisants*" (another vocabulary item) "though I'm only *75 percent* better". In France," she went on, "there are three hundred thousand *maniaco-dépressifs,* and one out of every four hospital beds is occupied by *un malade mental.*"

Every day there's a new installment—her divorce, her current affair with a young Arab, her World War II experiences, her feminism, her socialism, her Catholicism. Although the younger students are put off by her indiscretion, someone like me in *la fleur de l'âge* finds it exhilarating. And where else could one learn such a precise and varied vocabulary: *déséquilibré* (unbalanced), *pension* (alimony), *chantage* (blackmail)? In a country that lacks daytime soaps and where *Dynasty* is only in its second year, one must look for excitement in the classroom.

Indeed, there is something highly erotic about learning or teaching a language. It's common knowledge that the Alliance Française is one of the hottest heterosexual cruising spots in town; Frenchmen on the make loiter about the gates hoping to pick up Swedish *au pairs,* while in the classroom romance springs up on all sides.

A Freudian friend explained that learning a language reenacts the child's original longing to order its mother about, that language *is* desire; but a simpler explanation might be based on the presence of so many young foreigners, all lonely and each robbed of his or her own natural eloquence and the attendant social defenses. I've been pursuing the French language with nearly amorous desire, since fluency is the only key to the literary and social possibilities all around me. Every free moment, I pick my way through a new book, duly noting unfamiliar words.

In a country that lacks daytime soaps and where "Dynasty" is only in its second year, one looks for romance in the classroom

France worships its authors, and the French idea of a really exciting holiday is a twelve-day Caribbean cruise with four guest authors and Bernard Pivot, host of France's most popular television program, *Apostrophes,* a literary talk show that attracts six million viewers every Friday night. Pivot's name is a household word in a country that takes its literature very seriously indeed, where a major new book such as Gilles Deleuze's study of the movies is reviewed on the front page of the Paris daily *Le Monde.*

JACQUES ROBERT HÉLÈNE BANBERGER

Deleuze is one of France's three leading thinkers (along with Jacques Derrida and Michel Foucault). Since the early 1960s, Deleuze has written books about a wide variety of philosophers and writers, ranging from Spinoza to Kant to Nietzsche to Kafka to Henri Bergson. In the 1970s, Deleuze led the anti-psychiatry movement in France and was the French counterpart to R.D. Laing in England and Thomas Szasz in the United States. But perhaps his two best books are sensitive and extremely clear analyses of writers: Proust (translated into English as *Proust and Signs*) and Sacher-Masoch (the "founder" of masochism, which Deleuze considers to be quite distinct from sadism psychologically).

Recently, Bernard Pivot devoted one *Apostrophes* to Julia Kristeva, the psychoanalyst, philosopher, and semiologist, whose *Love Stories (Histoires d'amour)* had just been published. Although she is an exotic, polished woman who wears a great barbaric gold collar and sometimes looks like a shy but by no means naïve girl impersonating Julia Kristeva, nonetheless her book *is* a forbiddingly erudite examination of theories about love from Plato to Baudelaire to Hollywood's E.T.

Pivot asked her right off to discuss the theories of Saint Bernard de Clairvaux. As Kristeva told a group of friends the next evening, "My heart sank when he asked me that, but soon I realized how clever he is." Of course, a *(Continued on page 166)*

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PARIS IS TALKING. . .

(Continued from page 164)

twelfth-century theologian's ideas about the connections between heavenly and worldly love might not grab every drowsy bistro-owner's attention, but her intense enthusiasm for her subject would—and did. After the telecast, the lighting man asked her to write down the name of that, you know, that saint, that guy.

The entire season in Paris has been devoted to an outpouring of books, magazines, exhibitions, and stage presentations in honor of the twentieth anniversary of the death of that protean genius Jean Cocteau. This multifaceted man—whose bibliography included poetry, novels, criticism, journals, plays, films, volumes of drawings, ballet scenarios, and words to be set to music by such composers as Stravinsky and Poulenc—burned with such ardor that when once asked what he'd save if his house caught on fire, he replied, "I'd save the fire."

Among the current homages to Cocteau is a one-man show by his now rather ancient

The composer was brushing great tears from his cheeks

lover, the movie star Jean Marais, who's put together a pastiche of the master's texts. Cocteau's works are also the focus of an exhibition of French avant-garde art, including film, that opens in New York City in May; the show then travels to Miami and Austin, Texas.

Another distinguished voice from beyond the grave this season belongs to Jean-Paul Sartre. His letters, in two volumes, to Simone de Beauvoir, written between 1926 and 1963, document his side of their sustained and intense love. Typically, one letter ends: "I'm reading Heidegger and I've never felt so free. I love you with all my strength, my little sweetie."

A striking novel of this season is *Arthur's Whims (Les Lubies d'Arthur)* by Hervé Guibert, photography critic and golden boy of French letters. The story tracks the whimsical Arthur and his chubby pal Bichon from France to Hungary and on to the United States, where they work as magicians in such towns as Kokomo, Eureka, and Hannibal—a Surrealist landscape indeed for the Parisian reader. *Arthur's Whims* is related in snapshot-length chapters written in varying syntax as natural and unlikely as breath. The strange, rich vocabulary is likely to challenge even the most advanced student at the Alliance Française.

Of course one can't generalize (the French are fifty-four million individualists), but their attitude toward music seems distrustful, if not *(Continued on page 168)*

GIORGIO ARMANI

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pour la femme

PARIS IS TALKING. . .

(Continued from page 166)

disrespectful. Radio announcers have a way of interrupting a recording of Mahler's *Das Lied von der Erde* in order to expatiate on "Woman" (I swear to God). I was outraged when one old party introduced a Mozart piano sonata by saying, "At this point the young Mozart was struggling to free himself from his father's tyranny—which can be heard in the restless first two movements, though the serene conclusion shows him coming to terms with the family crisis."

There are fewer recitals, concerts, and operas in Paris in a month than in London or New York in a week, and even the pop scene is a bit sedate. When I went to see Boy George and Culture Club just after their triumphant American tour, the only life in the hall was coming from English camp-followers. French teens were wearing a few tasteful punk accessories, but they'd certainly failed to grasp the anarchic spirit.

The biggest musical event of the season has been the world premiere of Olivier Messiaen's *Saint Francis of Assisi,* the five-and-three-quarter-hour long opera that took eight years to write. For Messiaen, it was a synthesis of his two great loves, birds and God. The night I went, the composer himself was sitting just a row away, brushing great tears from his cheeks. At intermission he walked out, white-haired, huge, with massive shoulders, burdened with honors and the many years of copying out scores. A nice, brisk, efficient wife was at his side.

The opera? Well, never was something less dramatic—despite several onstage miracles, stigmata with laser beams, the appearance of a black soprano in Technicolor angel's wings, and the Saint's own onstage death. There wasn't a bit of conflict, just show and tell, tell, tell. The drama was all in the music: in the ecstatic orchestral comments that punctuated each new line of recitative or rendered the Sermon to the Birds—a great burbling and peeping and whooshing and hooting and jangling of the strings, of twenty-two woodwinds, sixteen brass instruments, a chorus of 150 voices, and such far-out sound-makers as a wind machine, temple blocks, shell chimes, a *sand* machine, three Ondes Martinots (a type of electronic keyboard) and those creepy Twilight Zone electrical instruments (one played by an adorable Korean woman who kept peeking out of the side box where she was stationed).

During the long, long evening one kept noticing everything around one—the bespectacled woman battling with her feather boa, the lady in front with too many chemicals in her hair, the darling old couple nearby who were audibly and visibly *boulversés,* weeping buckets. As for the production, the best remark was supposedly made by the archbishop of Paris as he sailed out of the opera house after the first twenty minutes and said, "I wasn't bored a minute." ▽

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Horoscope

By Maria Elise Crummere **April**

Your Aries profile: Plucky Aries is always ready to embark on new adventures. Arians manage to add a dash of the dramatic to the most mundane situations. They have an indomitable will to succeed, rushing headlong towards the top. Although they do their best to hide it, those born under the sign of the ram are incurable romantics. You know they've seen *Casablanca* dozens of times.

Aries (MARCH 21–APRIL 19)

Inspiration abounds this month—all you have to do is figure out how best to take advantage of the plenty. A boost in your finances comes on the 4th. On the 8th, sociable Venus enters your sign for the remainder of the month, bringing you instant popularity. New admirers decorate your doorstep. The highlight of the month occurs on the 11th, when you reap long-awaited rewards.

Taurus
APRIL 20–MAY 20

A whirlwind season is in store for placid Taurus as vivacious Venus, your ruler, captivates the ever-roving attentions of Aries beginning on the 8th. Act on your whims—it's time to break out of those winter doldrums. On the 9th, you're in the mood for a little harmless gambling—indulge! Mixed blessings in store on the 19th, when you receive a seductive invitation and a tiresome call to duty.

Leo
JULY 23–AUGUST 22

With your ruler, the Sun, in fiery Aries, you are under considerable pressure to begin a new project that you are unprepared for. Lie low for a few days and accomplish as much as you can; be ready to present your proposal from the 8th to the 12th. The going will be difficult as powerful Mars stands still on the 7th, blocking your efforts. Persevere and on the 16th you will suddenly see the way clear to win your objective.

Gemini
MAY 21–JUNE 21

Your ruler, motivating Mercury, is in the lucky sign of Taurus, guaranteeing financial success the first eleven days of the month. Channel your considerable energy toward all money-making schemes and proposals. On the 13th, you and a loved one seem to be out of sync—plenty of patience and time will resolve your differences. At month's end, business ventures stagnate. Best to ride out this unproductive time.

Virgo
AUGUST 23–SEPTEMBER 22

Dominating Mercury, your ruler, in stalwart Taurus is a determined force behind you this month. Opposition doesn't stand a chance as you breeze through, launching new programs, turning your whole office upside down. Your dizzying pace slows on the 23rd; and, on the following day, your method of communication changes. You clarify the details—reveal all the facts—letting everyone know you mean business.

Cancer
JUNE 22–JULY 22

The new moon in Aries on the 1st is a good omen—the moon is your ruler—making this month a time for new projects. Your listening nature puts friends at ease; they flock to you for good advice and a homey chat. Cancers make the best mothers and marriage counselors. Use your ability to harmonize with co-workers, and on the 11th you'll be amazed at what gets accomplished.

Libra
SEPTEMBER 23–OCTOBER 22

Loquacious Libra gets to turn charming wit to good advantage from the 1st to the 7th: argue eloquently for financial gains. Your ruler, Venus, in Pisces and supported by reliable Saturn, backs you up in your demands. On the 18th you are free to sign or negotiate—but expect surprising results. Plan a romantic interlude for the weekend of the 28th. *(Continued on page 176)*

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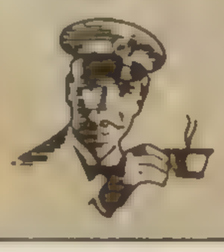

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HOROSCOPE

(Continued from page 175)

Scorpio
OCTOBER 23–NOVEMBER 21

You're in for a truly remarkable time this month; be aware and use events to your advantage. This is the time for extravagant plans; go out on several limbs—these gambles will all pay off. Seize this opportunity to approach any goals that have seemed too ambitious in the past. The only hitch: you must cram all efforts into the first six days of the month before Mars, your ruler, blocks every move. Any decisions you make will have long-reaching effects on your future.

Sagittarius
NOVEMBER 22–DECEMBER 21

Beneficent Jupiter, who usually showers you with good fortune, is in the conservative sign of Capricorn this month. Don't expect material generosity. Your gains will be a wealth of ideas that will bring increased income and greater security—not exactly the mink you had in mind, but you will know how to make the best of it. Concentrate on developing new projects—your creative energy is boundless at this time.

Capricorn
DECEMBER 22–JANUARY 19

Capricorn's strong character and no-nonsense approach get well-deserved recognition this month. Your ruler, Saturn, is in its most powerful position these days, aided by the generous spirit of Jupiter—which allows you to demand some attention and get it! Too often you are taken for granted. Press toward goals long denied you, and you will be astonished by the speedy results.

Aquarius
JANUARY 20–FEBRUARY 18

Your ruler, Uranus, in the fire sign of Sagittarius always makes for a potentially dynamic combination—and this month promises to be no exception. Dazzle business associates with new concepts you've just "dreamed up"; and, as usual, you'll be the envy of the boardroom. You can sell any idea; your persuasive powers are at their zenith from the 24th to the 30th. Capitalize on your inspirations!

Pisces
FEBRUARY 19–MARCH 20

Lounge around, play the grand dame, splurge on red nail polish—you're in a secure and pampered position for a long time to come, as Neptune, your ruler, resides in the stabilizing sign of Capricorn. Niggling problems just seem to disappear, and you're free to organize your life as you see fit on the 23rd. Concentrate on spoiling yourself—you deserve it!

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Women & Cars

By Lillian Borgeson

Driving in darkness: smart ways to improve vision, reduce dangers

If you're uneasy about driving at night you're not necessarily a Nervous Nellie. Here's the fact: there are three times as many deadly driving accidents at night as there are during the day. When you consider that there are a lot more cars out there in the daytime, you realize that the odds of running into trouble on a given nighttime trip are even tougher than they look at first glance. To make those odds considerably less formidable, it's essential to protect your nighttime vision, to drive with unusual care, and to be prepared to handle the unexpected. Here's how:

- Turn your headlights on early. Any time you wonder, "Should I turn on the lights?" the answer is yes. Even when they won't help *you* see better, they'll make it easier for other drivers to see you. To get the most help from your headlights in twilight, says the American Trucking Associations, use your low beams.
- Wear dark glasses on bright days to protect your vision at night—a weird but true connection. According to the National Safety Council, dark glasses worn in bright sunshine or snow help your eyes preserve their supply of "visual purple," a substance in the retina that helps them adapt to the dark. But never wear sunglasses for night driving.
- Don't drink alcohol before you drive. Even a moderate amount of alcohol can slow your reflexes, cut your capacity to recover from the effects of glare . . . as when you're blinded by oncoming headlights. Keep smoking at minimum, too. Nicotine and carbon monoxide, both ingredients of cigarette smoke, have a negative effect on your nighttime vision.
- When you come out of a lighted building, give your eyes time to adjust to the dark. It can take two to five minutes for your night vision to tune in: the older you are, the longer it takes.
- Keep a window open. Oxygen helps your eyes adapt to darkness and the fresh air will help keep you alert.
- Slow down. Since you can't see as well at night, you can't spot trouble or avoid it as quickly. Studies show that "overdriving" your headlights is the most common cause of night-driving problems.
- Make it a point to keep glancing beyond the range of your headlights. Maybe you'll see some movement that alerts you to trouble, or the reflection of oncoming headlights—advance notice of a car around the next bend. Truckers emphasize another reason to look beyond your headlights. Eye motion itself—into and past headlight range, from left to right, from the rear-view mirror and back to the road—helps you avoid "trance," (or worse, falling asleep at the wheel), another significant cause of after-dark driving problems.
- Be quick and conscientious about switching from high beams to low. Go to low when you're following another car and when you're about five hundred feet from an oncoming car. When the oncomer stays on high, don't "punish" the other driver by flipping your own lights back up; if the driver is blinded, the victim is likely to be you. Instead, shift your eyes to the right edge of the road and use your view of the road boundary to help you steer safely until the offending car has passed. Whatever you do, don't face the glare from the high-beam headlights head-on; it can blind you for as long as seven seconds.
- Carry warning lights in your car's glove compartment for nighttime emergencies. If the car stalls or breaks down, get it off the roadway if possible. If you're stuck in a place where your car may be hit because other drivers won't see you in time, you must put out emergency warning signals. Reflector-light triangles—the kind lit by other cars' headlights—are easier to handle than flares and (unlike flares) pose no danger of explosion when there's spilled gasoline around. Turn on your emergency flasher lights, and with a wary eye on oncoming traffic, set one warning light at least three hundred feet behind the car and another within a few feet of the car. When you're sure your car can be seen and avoided by other drivers, get in, lock the doors and roll up the windows, turn on the dome light, and wait for a uniformed police officer to drive up to help you. ▽

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POINT OF VIEW: Deborah Turbeville

Books in Brief

Elizabeth Hardwick on Obsession . . . Margaret Atwood on William Golding's Fear of Fans . . . The Thin Woman Writes Again: Margo Jefferson on Joan Didion . . . Paul Warnke Blasts the "Star Wars" Scenario . . . Starting here, Vogue's choice: What's new and crucial and most exciting in this month's world of books

THE LONGEST FAREWELL

Adieux: A Farewell to Sartre
By Simone de Beauvoir
Translated by Patrick O'Brian (Pantheon)

BY ELIZABETH HARDWICK

Adieux is Simone de Beauvoir's farewell to Jean-Paul Sartre. In her autobiographical volume, *The Prime of Life,* she had written in great detail about herself and Sartre, that distinguished, celebrated *union libre.* Thus, the present book is a completion of the record and concerns the decade from 1970 to 1980, the year of Sartre's death. His body was brought to the Montparnasse cemetery where fifty thousand people, "most of them young," had gathered to honor this extraordinary French intellectual.

For Simone de Beauvoir the only consolations remaining are those of the sentiments and, in taking on this final record, the expression of her unquenchable loyalty and devotion, her sense of the sheer *importance* of the man, Sartre, *le maître.* "His death does separate us. My death will not bring us together again. That is how things are. It was in itself splendid enough that we could live our lives in harmony for so long."

The account of the decade is rendered in a combination of literary forms. Part of it seems to call upon a diary of dinners, travels, meetings with friends, recollections of Sartre's daily moods. The decade is for him one of physical decline. He is assaulted by many afflictions: near blindness, small cerebral strokes, unsteady balance, and the dangers, self-imposed as his caretakers saw it, of cigarettes and alcohol. All of this is the sadness and distress of the deterioration of the body. The symptoms are common ones and what signification there is rests in the fact that they were experienced by Sartre. He is gallant enough, as we could expect, sufficiently defiant in the matter of small pleasures to indicate a measure of acceptance of death. Thus, there is no particularized drama in the resolute ebbing away.

Bits of his daily life, with its somewhat large cast of women, are recalled. "He led a fairly even life that varied little from day to day. He regularly saw long-established women friends—Wanda K., Michèle Vian, and his adopted daughter, Arlette Elkaïm, at whose home he slept two nights a week. The other evenings he spent with me."

De Beauvoir shared the ideal of "radical freedom." Her life, too, was work and thought, fame and its attendant duties or chores, dining and traveling with her own entourage. There does not appear to have been any damaging competitiveness among those living in the arrangement, as it might be called. In any case, Sartre would have found jealousy and possessiveness contemptible, a vice of the bourgeois world that turned one into a "prisoner." The final circle surrounding De Beauvoir and Sartre has the aspect of a spiritual and intellectual contract honored by habit and sympathy. Also, the two are an image, a sort of iconographic projection distinctly modern.

Other parts of the account are a summary of their literary and political activities of the 1970s. As world-renowned leftists, they are called upon, or call upon themselves, to respond to injustices, large and small causes, to the signing of manifestos and petitions, to meetings, alliances—performance on the stage of opinion. A measure of disillusionment with Soviet Communism leads them into Paris Maoism. Paris may be far enough away from the experience of Mao's *Little Red Book* as a guide to Chinese life and from the human and historical destructions of the Cultural Revolution to allow the enthusiasm that caused Sartre to write: "Revolutionary violence is immediately *ethical* because the workers become the subject of their own history."

Reading the *(Continued on page 187)*

***Le maitre* with his *petit camarade*: Sartre and de Beauvoir in 1970**

Elizabeth Hardwick *has recently published a book of essays, "Bartleby in Manhattan."*

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(Continued from page 184) book gives one the idea that for Sartre politics was a symbolic activity; to support or not to support an issue of the moment is above all an expression of one's freedom to be himself. His positions are not always predictable, even though he is not immune to infection by the "cluster"—that is, the way one opinion implies another in an ideological determinism more organic than free.

The second half of *Adieux* is called "Conversations." These are structured sessions taken down on tape in the summer of 1974. They are not conversations or dialogues with the interruptions and abrupt diversions in which one discovers something new; instead, they are interviews in which the interviewer, De Beauvoir, asks questions to which she has long known the answers. The answers are, then, addressed to "others" and to the notion of a record.

There are questions about relations with the leading French figures of the period, among them Camus, Raymond Aron, the novelist Raymond Queneau, and others. These friendships ended in estrangement. Abstraction, a certain intransigence rather offhand in gesture, seemed to define Sartre's relation with men. He appears cold, but not as a person cold-hearted, since he was generous, carelessly open and, when things went wrong, indifferent. "Breaking off," he says, "doesn't affect me at all. A thing is dead—that's it."

More steady are his relations with women and young men, such as the Maoists who come and go in his life. The "conversations" nudge with a good deal of insistence the boundaries of candor. How do you feel about your body? How do you feel about being ugly? In bed, what's in it for you? He answers boldly enough. Self-awareness as a principle and some self-satisfaction see him through in the manner of Rousseau.

In general, *Adieux* is an *éloge*. Under the guiding hand of De Beauvoir, the stressing of virtues is dominant. Sartre is here, as he has been in all her accounts, a whole; what he is is *given,* like some fact of nature. If she herself, with her civilized forbearance, may appear to us as the only triumph of Sartre's personal life, that is an illusion since all of his life was chosen, chosen by himself. He remained to the end as he wished to be: self-sufficient, brilliant, learned, productive and, as a being somehow outside the domain of psychological determinism, without the distortions of envy or bitterness.

He stands alone—in the midst of women. And particularly in the midst of this devoted *petit camarade* for whom everything about the man is valuable and interesting. Somewhere in her autobiography the two are traveling in the countryside and there is a sentence that reads: "Sartre liked rocks better than trees."

MUTUAL VAMPIRISM

The Paper Men
By William Golding
(Farrar, Straus & Giroux)

BY MARGARET ATWOOD

Once, long ago, I sat on a carpet in Cambridge, Massachusetts, several yards away from William Golding's feet and listened while a deadly serious but hapless graduate student asked him about water symbolism in *Lord of the Flies.* Golding rumpled and replied with a mixture of bemusement and British no-nonsense-now irritation that there was a lot of water in this book because it was set on an island.

Possibly I was witnessing the genesis of Golding's most recent novel, *The Paper Men.* For this book is the full-blown nightmare inherent in that small exchange and one from which any prominent writer must suffer.

In *The Paper Men*, one Wilfred Barclay (like the bank: attention, symbol-spotters), an aging but best-selling and drink-sodden novelist, is pursued, most literally, by a servile yet aggressive young American academic intent on "making a meal" out of him. Rick Tucker wishes to be Barclay's definitive biographer; and so, for him, every burp, every scrap of paper, every alcoholic rambling ever emitted by Barclay has a preternatural (and financial) significance. As the novel opens, Barclay is creeping about at night with an air gun, under the impression that a badger is rifling through trash cans. It is, of course, the ubiquitous Tucker, in search of "material." Impelled by "the spirit of farce," Barclay's ruling demon, the great novelist's pyjama bottoms fall down; and, clutching at them, he shoots Tucker, not fatally, by mistake.

And the chase is on. The anguished but ninety-proof Barclay runs, trying to protect his (in every sense) privates, refusing to be embalmed in footnotes, and Tucker hunts him. Or is it the other way round? Is the chase really a minuet, are the two more like Siamese twins than opposites, feeding off one another, irrigated by the same paper bloodstream? Can either writer or commentator exist without mutual vampirism? Is either a full human being?

But if he must be a meal, Barclay decides, he won't be a free one. Tucker, true to his name, must sing for his supper; and Barclay's treatment of the gangling Yank becomes more and more bitter and sadistic. Then, on a (Continued on page 189)

Margaret Atwood's *latest books are "Bodily Harm" and "Dancing Girls."*

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Books in VOGUE

(Continued from page 187) dreadful volcanic island (cross-reference *island*), Barclay encounters the god he has unwittingly worshipped—"divine intolerance"—and is appalled (cross-reference *pig's head* [*Lord of the Flies*] and *black crack in the sky* [*Pincher Martin*]. There are yet more twists, and Barclay emerges metaphysically better off than did Pincher Martin. Nevertheless, he's a nasty piece of work, dismal enough to raise universal cries of "man-hater" had he been created by a woman.

Some will find in *The Paper Men* an allegory about Art, the ultimate sterility and evil of a life dedicated to the blank page, unanimated by mercy, love, or grace. Others will see in it a story about a writer's loss of faith and nerve. It's possible that Golding himself had some notion of writing a comedy, and *The Paper Men* does contain some funny bits, of the it-hurts-when-I-laugh variety; but you'd have to be really bent to find this book hilarious. Golding is not a comic writer, and this is not a comic novel.

Nor—although it is paradoxical, engaging, and upsetting—is it Great Literature. Now that he's won the Nobel Prize, everyone will be expecting Golding to write nothing but; and *The Paper Men* is his notice to such that they can piss up a rope. He will write what he must, when he must; and, Golding being who he is, he allows even the spirit of farce eventually to propel his poor benighted Barclay reluctantly toward the Tree of Knowledge.

MAD NUKES/OPTIMISTS

Weapons and Hope
By Freeman Dyson
(Bessie/Harper & Row)

BY PAUL WARNKE

This is a thoughtful man's thoughtful book, full of valuable ideas that come from a wealth of experience and learning. It springs from both Freeman Dyson's dissatisfaction with the concept that security in the nuclear age depends upon the assured capability of two superpowers to destroy one another and his desire to "help prepare an agenda for a fruitful nuclear debate."

Thus, Dr. Dyson—a physicist at the Institute for Advanced Study in Princeton and a member of Jason (a group of scientists who work on technical problems for the Department of Defense and other governmental agencies)—tries to find a "middle way" between the polar extremes of "ban the bomb" and "don't rock the boat." Arguing that the strategy of Mutual Assured Destruction (MAD) won't do because it is immoral, in the long run suicidal, and not shared by the Soviet Union, he proposes the concept of "live and let live."

Essentially, what Dr. Dyson suggests is not a new "middle way" but rather a sophisticated, intelligent application of the doctrine of deterrence through balanced, survivable retaliatory forces. Although he favors moving toward a program with a heavy emphasis on *defense* rather than *offense*, he recommends a steady reduction in the nuclear weapons on both sides and hence in the dangerous over-reliance on them.

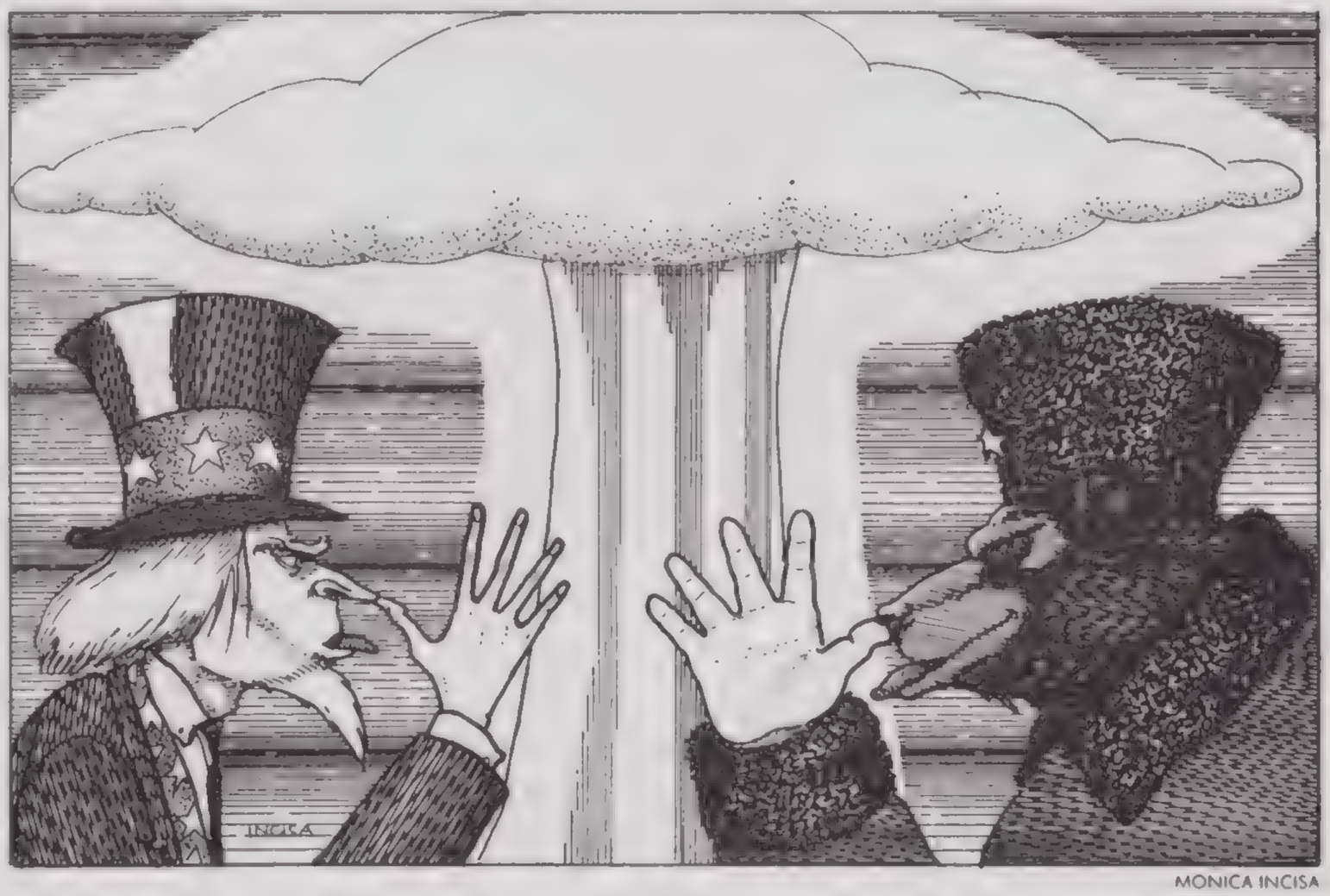
Even though he is spectacularly optimistic—he asserts that the "nuclear-arms race is slowly grinding to a halt" when both sides are deploying more accurate weapons with an increasing first-strike potential—the concept of Mutual Assured Destruction is, as I see it, inherent in Dr. Dyson's proposal. Put simply: he too believes that if the United States and the Soviet Union get into a nuclear war, they will destroy one another.

My own experience in dealing with Soviet officials leads me to believe that they also recognize and accept the concept of Mutual Assured Destruction. But like most Americans, they do not interpret it, as Dr. Dyson does, to imply a retaliatory strike designed to kill the maximum number of people in the other country. Former Soviet Defense Minister Marshal Grechko offered a more apt description in 1971 when he commented that his strategic forces would be aimed at military and industrial targets, the means of political and military administration, support and transport facilities. This, as I see it, is assured destruction and not, as Dr. Dyson sees it, mere counterforce. Perhaps the best way to destroy an enemy as a functioning society is not by purposeful genocide but by leaving alive the maximum number of its people deprived of the means of existence and fighting about what little is left.

It is true, as Dr. Dyson indicates, that some people challenge the proposition that nuclear weapons can serve "any rational military purpose." But I cannot agree with him that a pivotal argument is now raging in the world of strategic analysis between the arms-controllers (who believe the balance of terror must be maintained but at a lower level) and those who aspire to a "defense-dominated future." Though the latter group (which includes President Reagan) believes in the possibility of creating an invulnerable defense à la the *Star Wars* scenario, both camps accept the necessity for a continuation of deterrence.

To the extent that such a debate exists, it has more to do with timing than with principles. It is hard for many who have worked in the arms-control field to share Dr. Dyson's optimism about the possibilities of non-nuclear (or nuclear) defense against nuclear weapons. No existing or currently foreseeable technology appears to justify his expectation that defense will in the long run prevail "in the strategic contest of missile against anti-missile." So the basic debate today, as it has been for some time, is between those who simply see nuclear weapons as a deterrence to the use—or threat of the use—of nuclear weapons against us and our allies and those who believe they can provide a war-winning capability.

Dr. Dyson eloquently points out the real flaw in our present policy. What we have is an effort to combine two irreconcilable concepts—assured destruction and nuclear war-fighting. The dichotomy can be seen in the assertions of officials that there can be no winners in nuclear war, while at the same time Defense Department policy documents—and the *(Continued on page 190)*



MONICA INCISA

Paul Warnke *is the former director of the United States Arms Control and Disarmament Agency and chief negotiator for Salt II.*

Books in VOGUE

(Continued from page 189) present Secretary's posture statements—describe our strategic forces as designed to prevail and end nuclear conflict on terms favorable to us and our allies.

So long as this conceptual odd couple continues to cohabit, we can have no rational doctrine and no hope of achieving significant arms reduction. Instead, we and the Soviet Union will continue to build weapons both more deadly and more vulnerable.

I have little faith in Dr. Dyson's vision of space-based non-nuclear interceptors that can neutralize nuclear missiles—at least within any reasonable time frame. And since he recognizes that the first phase in the sound implementation of his program would involve substantial cuts in the respective nuclear arsenals, I would urge him to reconsider his low regard for the Salt II treaty. I believe it can provide a foundation for carrying out his proposals for substantial cuts and progress toward a defense-dominated future while advanced research proceeds to determine if the latter hope can be realized.

For the time being, the concept of Mutual Assured Destruction will remain with us. The nuclear stability that it entails can be improved by the live-and-let-live measures that Dr. Dyson recommends. But, although this nuclear never-never land is nothing Emily Dickinson could ever have contemplated, the fact is now that "much madness is divinest sense."

Lotte Schloss is an aging Austrian actress, proud of her Aryan looks, who, in 1937, discovers her career has suddenly dried up. She is soon "invited" to the Institute for Advanced Studies, which boasts programs of organized exercise and "assimilation into the countryside" for its "inmates." But its real goal is to purge them of their shared "hereditary defect"—their Jewishness.

The Retreat (E. P. Dutton), by Israeli novelist Aharon Appelfeld, is a parable on Jewish identity and the descent of the Nazi night. Raised with "an aversion for all things Jewish," but also an aversion to the ominously "healthy" Aryan farmers around them, these Jews refuse to admit they're being cornered. Instead, they play poker and muse over their displaced lives, menaced by a cook who wields the meager food portions as instruments of torture, a director who condemns them as "incorrigibly Jewish" though he himself is a Jew.

With his stark, swift prose, Appelfeld creates a vision that is both disturbing and elegiac. *The Retreat* is a devastating new classic in Holocaust literature.

—DEBORAH MASON

NEURASTHENIC COOL

Democracy
By Joan Didion
(Simon and Schuster)

BY MARGO JEFFERSON

Before Joan Didion, who would have thought neurasthenia could be hard-boiled? That a frail-looking woman in large dark glasses could transpose the steely masculine angst of a Raymond Chandler detective to a new key—one in which irony and ennui are acts of aggression, while migraines and crises of will have the drama of late-night stakeouts and early-morning d.t.'s?

Didion has been measuring cultural and psychic upheavals since the 'sixties in places, like California, that manage to be frontiers and dead ends simultaneously. She's an expert technician who describes her craft's tools as "specificity of character, of milieu, of the apparently insignificant detail": the result is a tightly strung style that looks clinical and feels apocalyptic.

Her new novel, *Democracy,* was intended as "a study in provincial manners, in the acute tyrannies of class and privilege by which people assert themselves against the tropics; Honolulu during World War II, martial law, submariners and fliers and a certain investor from Hong Kong." It didn't turn out that way, as she tells us in a manner both troubled and lofty. Instead, we will get "shards" of that novel along with glimpses of higher things; dreams, images, a Wallace Stevens poem, things "which tend to deny the relevance not only of personality but of narrative."

This claim that hers is not the stuff of well-plotted narratives is a favorite Didion conceit. In fact, *Democracy,* like *A Book of Common Prayer,* is a kind of thriller in highbrow disguise; what Graham Greene would call an entertainment, with the chronology scrambled and the suspense shifted from tale to teller and literary method.

The story's twin poles are Inez Victor and Jack Lovett. Inez, the classic Didion female lead, is privileged and psychically shell-shocked, moving in a world where politics and show business meet money, usually in the flash of a camera's eye. Lovett is in some ways more interesting—one of those post-national mercenaries who view governments and business as state and non-state actors in a vast chain of arms, currency, and technology dealings. There are also Inez's husband (a politician with radical-chic trappings and presidential longings), two troubled children, a murderously deranged father, and *(Continued on page 192)*

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Books in VOGUE

(Continued from page 190) various friends and relations who get the best of Didion's perfectly aimed-and-fired dialogue.

The story's crucial year is 1975 during the close of the Vietnam war, with Saigon being evacuated, Cambodia being destroyed, and refugees fleeing to Malaysia. The story's chief thrust is the blur between public and private crises. All of the characters have a personal investment on some level in the flow of money, arms, and bodies; all feel sure their investments will be protected by their status as Americans.

Disillusionment, murder, the lethal shifts of loyalty—Didion accommodates them all without losing a beat, and without giving much else. The elements of her style seem impervious to change: descriptions with the brevity of bulletins, short sentences repeated like mantras, a mordant taste for stylistic extremes, and a keen disdain for moral ones.

The voice of Didion as reporter dominates this novel, and not just because her characters are embroiled in events that are public history. She discusses them as journalists or biographers discuss their subjects and sources; we know this voice, at its showiest in *The White Album*, at its strongest in *Salvador*. Here, we're kept wondering how much is made up, how much made over; invention takes on the illicit glow of exposé and gossip. This blurring of boundaries is too fashionable just now to seem fresh, but it can be as titillating as unconsummated sex and unsolved crime in other novels. And if Didion is weary of those who continue to rate her nonfiction above her fiction, then this is a clever way to have the last, though not necessarily the best, word.

JUST ONE MINUTE

The One-Minute Manager By Kenneth Blanchard & Spencer Johnson (Berkeley) *The One-Minute Mother* and *The One-Minute Father* By Spencer Johnson (Morrow) *The One-Minute Scolding* By Gerald E. Nelson, M.D.(Shambhala)

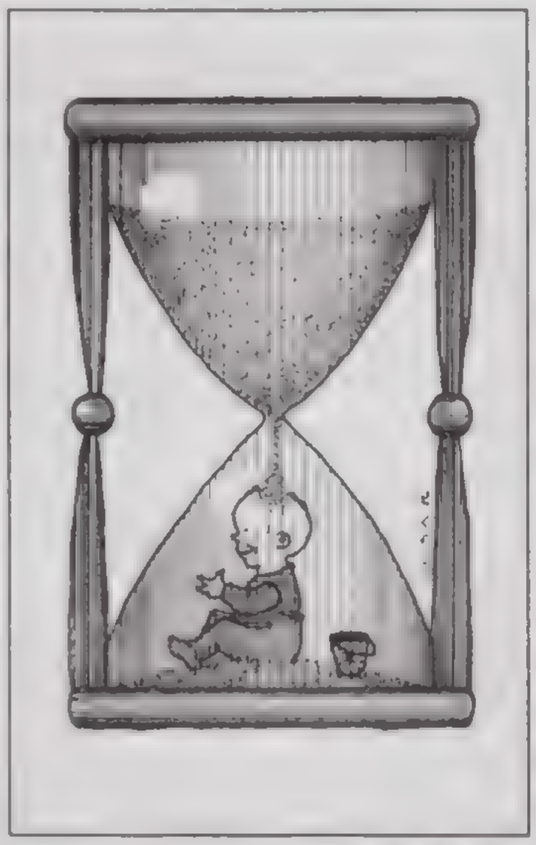
BY CAROL TAVRIS, PH.D.

Any advice that will take one minute to administer needs to be simple and succinct. Its wisdom must be clear, its application universal; it must be unencumbered with complications. These are the qualities of fable, and indeed the popular *One-Minute* guides are written as parables for our time. A manager, a mother, a father begins a Quest for the Answer to a Problem: how can my employees become happy and productive? My children better behaved? My temper less fierce? What is the meaning of Discipline? What is Love?

If you want to write a best-selling fable, you must be brief. Use no words with more than three syllables. No paragraph with more than three sentences.

Use big print, not big words. Summarize your points in GIANT LETTERS. Here is some one-minute wisdom from communications consultant Spencer Johnson, M.D., and management consultant Kenneth Blanchard, Ph.D.:

THE MORE CHILDREN LIKE THEMSELVES, THE MORE THEY LIKE TO BEHAVE THEMSELVES.



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How to apply this wisdom?

Fathers learn, first, the one-minute reprimand, then the one-minute praising, then one-minute goals. Mothers, having left the reprimands to fathers, first learn the one-minute goal, then one-minute praising, then one-minute reprimands (in case father comes home late). Managers, who apparently behave like mothers, learn in the same order mothers do. But mothers do not have to feel guilty, because they are reminded that

MOTHERS ARE PEOPLE TOO.

Perhaps fathers aren't people, because they don't have to memorize a comparable motto.

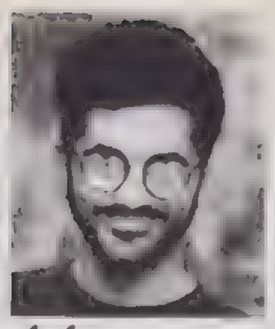
If you already know how to praise and to set goals but are ignorant of correct discipline technique, you can read *The One-Minute Scolding* by child psychiatrist Gerald E. Nelson, M.D. This book, heralded as the "original" one-minute method, contains no fables. It also has the smallest print, the longest paragraphs, and a style that might be called child-rearing haiku:

I reassure my child that whenever she
breaks a rule
and needs discipline I will be there
to give her the discipline she needs.

What is the secret of the one-minute method?

GOALS BEGIN BEHAVIORS. CONSEQUENCES MAINTAIN BEHAVIORS.

This means: Specify what you want other people to do (or not do). Reprimand, or praise, immediately following the behavior you don't like (Continued on page 194)



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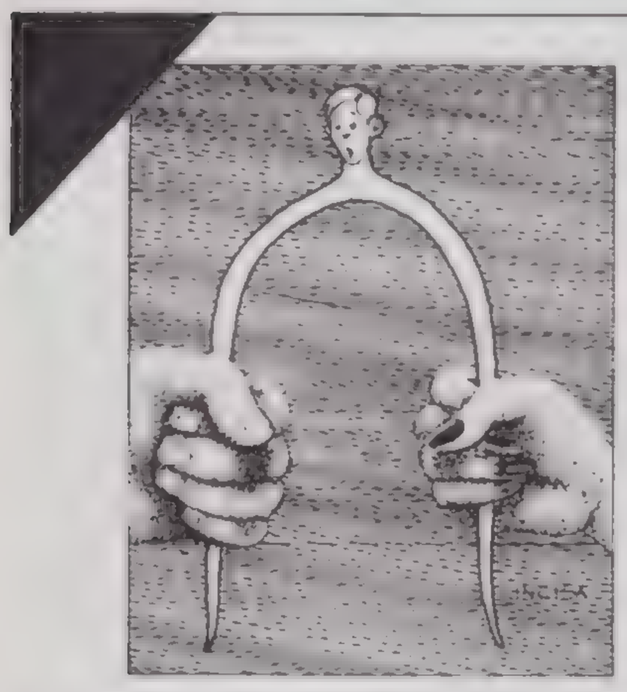
Books in VOGUE

(Continued from page 192) (or do like). Be specific. (Don't say "that was stupid" but "there are four errors on this page.") When you're finished reprimanding, forget the matter—don't keep harping on it. Separate your evaluation of the person's behavior from your evaluation of the *person.*

All of this is good advice, as is the wisdom in any fable worth its salt. In fact, this advice has been the staple of behaviorism and behavior therapy for years. But one-minute methods offer only some of the laws of learning: baby bits of behaviorism, not the full meal. The problem with these books, which are the Harlequin Romances of psychology, is not their advice; it is the way they translate good advice into practice. In action, a *One-Minute Scolding* mother (thirty seconds scolding, thirty seconds reassuring) sounds like a cross between Carrie Nation and Mary Poppins:

> " 'Agatha, you have been smoking marijuana. I am terribly angry with you. . . . We don't want you to put harmful substances into your body . . . I really cannot believe that you gave in to some of those kids . . . Pot is a dumb cop-out, Agatha. . . . You must remember, no matter what, I love you.' "

The problem that lies behind these books' popularity is time. No one has time, therefore no one wants to spend too much time reading. Or thinking. ▽



Simons Manigault, the twelve-year-old narrator of Padgett Powell's Edisto (Farrar, Straus & Giroux), gives us the low-down on life in Edisto, South Carolina, in a cunning adolescent patois. He is at the apex of a wishbone. His mother pulls him toward writing and getting "material," while his father tugs him toward "doing the baseball thing." As they argue over his future, Simons learns a thing or two from Taurus—a process server his mother picked up to play surrogate father. Taurus arranges Simons' first date, takes him to the Ali/Frazier fight, to fish for mullet, and brews him his first cup of hangover-cure coffee.

Edisto is as unpredictable as puberty. Powell's conversational intimacy draws us in to the one place we all want to be: at the center of it all. —DANA B. COWIN

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Mind Health

Sex & work—new findings...the value of excuses... how therapists *really* feel about marriage

By Carol Tavris

EXCUSES, EXCUSES—HOW THEY HELP

Excuses are our means of self-forgiveness, our amnesty for real and imagined crimes. In their fascinating study, *Excuses: Masquerades in Search of Grace* (John Wiley), psychologists C.R. Snyder, Ph.D., Raymond Higgins, Ph.D., and Rita J. Stucky excuse our excuses. Without them, they write, "we would be too frightened to act at all. Once excused, we are able to try again."

The authors explore the basic philosophy behind excuses—the question of free will versus determinism—for the act of excusing ourselves implies that we (and society) believe ourselves responsible for our actions. The most common excuses, therefore, deny or minimize responsibility: the "I didn't do it" excuse, the point-the-finger excuse ("the butler did it"), the "it wasn't so bad" excuse ("I did hit him, but only once"), and the "yes, but" excuse ("yes, I did it, but I was drunk.")

Males and females develop different excuse habits starting in childhood, the authors found. When girls do poorly, for instance, their teachers tend to criticize their lack of intellectual skill ("you still don't know the difference between a noun and a pronoun, Marie") whereas they criticize the same poor performance from boys as lack of effort ("this work is sloppy, Tom"). Such feedback discrimination, say the authors, sets up girls for feeling helpless; their only excuse for poor performance is inability. But it allows—even encourages—boys to make excuses.

A world without excuses, the authors say, is not only impossible but undesirable. Excuses oil the social machinery. They teach us to recognize our limits; they save esteem; they give us courage to risk and to err. Only people who completely lack self-consciousness can get along without them; the rest of us need them. In moderation, anyway: we don't have to *accept* excuses for inexcusable behavior.

SEXUAL HARRASSMENT—WHEN ARE YOU VULNERABLE?

Men and women probably have disagreed about the meaning of sexual signals since Adam and Eve, but the First Couple didn't have to work together at the office. In a series of reports based on a major random sample of over twelve hundred working men and women, Barbara A. Gutek, Ph.D., at Claremont Graduate School in California, and her associates found:

- Women were far more likely than men to regard male comments, gestures, and actions as "sexual harassment." Both sexes generally agreed that outright demands for sex as a condition of the job were valid examples, but women added supposed compliments ("you look sexy today"), sex-object remarks ("you stupid bitch"), and nonverbal gestures, touches, and leers.
- Women who have traditional beliefs about their roles are more likely to blame themselves, and other victims, for being sexually harassed.
- Women workers are likely to be treated as sex objects, says Gutek, in two situations: (1) when they are in jobs that are numerically dominated by men, who then confuse the women's roles as "females" and as "employees"; and (2), when they are in traditional female jobs—such as teachers, nurses, secretaries—in which they are expected to be sex objects or nurturant helpers.

The solution to sexual harassment, it seems, is not simply a question of sexual signals, but also of integrating work enough that employees recognize the same *professional* signals.

NUCLEAR REACTIONS—THE ROLE OF THE IMAGINATION

Can you imagine the aftermath of a nuclear war? What images do you see? Antinuclear activists make emotional appeals about the horrors of nuclear war; pronuclear activists, while not denying the devastation such a war would bring, rest their emotional appeals on the dangers of Soviet domination. How do the images we have of nuclear war shape our attitudes, politics, and desire for action?

Psychologists Susan T. Fiske, Ph.D., and Felicia Pratto of Carnegie-Mellon University, and Mark Pavelchak, Ph.D., of the University of Pittsburgh, asked a random sample of Pittsburgh residents a series of questions about possible nuclear war. The extent of the interviewees' antinuclear activism was unrelated to their sex, race, age, ideology, or social class; but it was related to how they visualized nuclear war. "People are most likely to act if they imagine the city they live in being destroyed or if they imagine the charred bodies of real people, or imagine their own attempts to survive," the researchers report. Pronuclear people imagine the aftermath of nuclear war in more general terms—they see in abstract images ("death . . . destruction") rather than concrete ones.

Pittsburgh citizens, even more than the nation as a whole, strongly favor a nuclear freeze (84 percent, compared to the N.Y. Times/CBS national survey showing 72 percent in favor); perhaps because they expect only a 25 percent chance of surviving a nuclear war. Yet this awareness can create what the psychologists call "psychic numbing," leading to apathy and inactivity. Ultimately, antinuclear action rests on a person's belief that protest has a purpose, and that nuclear war is not inevitable.

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MIND HEALTH

(Continued from page 196)

WERE THOSE THE DAYS?

The world seems far more erratic now—the weather, weird; our lives, unpredictable. Some of these beliefs are true, but some are only in your mind. Psychologist Linda Silka, Ph.D., of the University of Lowell in Massachusetts, finds that we judge the unpredictability of the present by how we judge the variability of the past. For example, people who expect to perform at their average level all the time are disappointed when their performance varies from very good to very bad. And people who, like myself, think the weather has been unusually crazy are summarizing the past into an average ("Last winter was mild"), instead of thinking of it as a range ("Last winter ranged from a miserable –32 to a surprising 61 degrees"). Those who recall the past as a range, says Silka, aren't surprised or flustered by fluctuations. Whenever "you just can't count on things anymore," she concludes, chances are you're not counting up past events accurately.

CAN THIS MARRIAGE BE SAVED?

A new study suggests that the sex of marital therapists is an important factor in the way they treat their patients.

Elena Aguiar-Stevens, M.S., and Daniel R. Boroto, Ph.D., at Florida State University, Tallahassee, showed seventy-two therapists a videotape of a couple in therapy, and gave them varying information about the couple. When the therapists thought that the main problem was one spouse's extramarital affair, most men blamed the husbands; but the women therapists blamed both partners equally. When the therapists thought the problem was simply incompatibility, the men blamed both spouses—while the women now blamed the husband.

Male and female therapists were equally optimistic about salvaging a marriage that was incompatible, but they disagreed when the problem was extramarital sex. The male therapists were doubtful about saving a marriage in which the *husband* had had an affair, and the female therapists were more pessimistic when the *wife* had had an affair.

The therapists, it seems, are drawing more from their own experiences and sex biases than from their professional training. Aguiar-Stevens and Boroto think that couples therapists could probably use a bit of therapy themselves—to make their attitudes about the opposite sex more explicit and less likely to bias their counseling.

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All the fine-weather pleasures that lure you outdoors—sun against your skin, the relief of a cool swim, the satisfaction of a hard workout on the tennis court or jogging trail—make it easy to forget that the "healthy" glow you're getting now represents trouble for your skin later.

Sun and skin: by now, most women know that the combination is volatile, even dangerous. Doctors have warned us repeatedly that the sun's ultraviolet (UV) radiation alters skin in unhealthy ways, that the tan so many strive for is really skin's way of trying to protect and repair itself. A tan results when melanin, a dark protective pigment present in skin cells, reacts to UV radiation by rising to cells' surface to deflect sunlight. Pale skin contains less melanin than dark complexions and consequently burns more easily, which is more damaging than a tan; but both tans and burns lead to the same end—the breakdown of skin's collagens and elastins (proteins that give skin its good tone), causing skin to sag and thin more quickly than normal, speeding wrinkling, skin spots, tumor formations.

Ironically, while our understanding of the sun's detrimental effects on skin has increased, so has the number of skin-cancer cases: The National Cancer Institute estimates that the number of skin malignancies in the United States has more than doubled in the last twenty-five years. The good news: skin cancer, as well as less harmful sun damage, is easier to prevent than ever. Many sunscreens now are water- and sweat-resistant; makeups are being made with sunscreens.

THE GOOD NEWS? SOME SUN DAMAGE CAN BE REVERSED. THE FUTURE? A SUNSCREEN PILL!

Madhu Pathak, Ph.D., senior associate in dermatology at Harvard Medical School, suggests that we use sunscreens with PABA esters and benzophenone derivatives which can block out UVB and the longer UVA rays of the sun and are water/sweat-resistant.

Dr. Pathak also notes improvements in the composition of sunscreens: "There was a time when we said that alcohol-based sunscreens were best, but women would avoid them because they were afraid that alcohol would dry out their skin. Now we have oil-based sunscreens that adhere better to the surface of the skin, add moisture, don't wash off easily."

Dr. Pathak and associates are working on developing a sunscreen pill that would inactivate certain forms of oxygen that are generated by ultraviolet light, causing cell-membrane damage and other changes that lead to skin cancer. "Our experiments with animals show that it is possible to block and prevent sunburn reaction as well as minimize the developments of cancer by using an oral sunscreen," said Dr. Pathak. "But we are far from bringing such a product into use for human beings."

Because skin's tolerance to sun varies with its melanin content, sunscreens have varying sun protective factors (SPFs) ranging from SPF 2 to SPF 15 to correspond with skin types. An SPF 15, means that skin will take fifteen times longer to burn than it would if unprotected. Many doctors now suggest that everyone—regardless of skin color or tanning ability—use an SPF 15.

"In my view, having available a whole range of SPFs is a medical mistake," said Albert Kligman, M.D., professor of dermatology, University of Pennsylvania. "Even black people can sunburn and darken, and in the end, we all pay a price." Not only does Dr. Kligman recommend using a sunscreen with an SPF 15, he also believes that applying sunscreens should—and will—become integral to our daily routines.

"Mothers should teach their children that sunscreens are an absolute must and should be applied an hour before they go outside. Even an hour of sunlight every day, added up over seventy years, is a very considerable sum."

Though most sun damage doesn't show up on skin until we're well into our fifties and sixties, research indicates that most skin damage actually occurs before we reach age twenty, because teen and adolescent years are when we tend to spend the most time under the sun. "The damage is cumulative," said Dr. Pathak. "Today you may get a sunburn that damages one hundred skin cells and ninety-nine are repaired. The second and third time you burn, the same thing happens. The cells that are incorrectly repaired are mutated cells which can proliferate and lead to skin cancer."

Lips, unlike other skin, do not contain melanin and so sunburn more easily. Over the years sun damage can lead to lip cancer. To protect lips, Dr. Pathak recommends using colored or light-reflecting lipsticks with or without a sunscreen.

The neck, like the lips, is an area people forget to protect, says Dr. Kligman: "Most people do not realize that sunlight is not like a searchlight; the light is very scattered. Women very often forget to put sunscreen on their necks, because they think their necks are not exposed. Necks have thinner skin and it's skin that's flexed and *(Continued on page 205)*

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Ignition is almost instantaneous, even in very cold weather, for the car is equipped with an electronic cold start fuel enrichment system as well as advanced electronic ignition and fuel injection. The engine is very strong. Its crankshaft is supported by seven bearings. It is an in-line six with the simplicity of twin overhead camshafts designed to enhance the precision of valve timing and eliminate the wear of push rods and rocker arms. The aluminum cylinder head contains hemispherical combustion chambers to speed the flow of the fuel/air mixture and the exhaust. The result is a smooth, unflagging and unflappable power plant that has proven its capabilities in literally millions of miles of testing, racing and pleasure driving.

The XJ6 engine is backed up by equally strong and well proven handling and suspension technology. Precise power rack and pinion steering guides the car. Four wheel independent suspension and front antidive geometry insure that the car is surefooted and balanced in turns, level in braking. The car's brakes are power assisted discs on all four wheels, for Jaguars must stop as confidently as they go.

Outstanding performance, ride and handling are only a part of the many pleasures available to Jaguar owners. While writing its name in many a track record book, Jaguar has also set standards for automotive luxury. The leather is supple. The walnut is hand matched for graining. Conveniences pamper you: power sunroof; cruise control; trip computer; power windows and doorlocks; four speaker stereo radio and cassette player are all standard.

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(Continued from page 202)

twisted a lot. Protection is crucial."

Besides the squinting that develops "crow's feet" wrinkles, the sun causes real harm to eyes. UV radiation de-natures proteins in the lens of the eyes, causing a gradual deposit of a yellow pigmentation that (as melanin protects the skin) protects the retina from UV damage—up to a point. But the permanent build-up of this pigmentation over years of sun exposure has been shown to cause cataracts.

Best protection? A good pair of sunglasses. "Glasses that are UVA and UVB absorbers are more expensive than those that are not—and they're worth it," said Dr. Kligman. "Most tinted lenses adequately remove UVB rays, but they reduce the visible light—which is the worst thing that can happen; because the iris dilates, and your pupils open to allow *more* UVA in. Consumers can't tell by looking which glasses reduce UVA and UVB radiation; you have to ask an optician."

Is sun damage reversible? Latest evidence suggests that it is. Dr. Kligman's most recent research has been with a group of retired men who had worked outdoors most of their lives. Shortly after they retired, Dr. Kligman took biopsies of sun-caused tumors and blotches on their faces. Seven to ten years later, during which the men had spent virtually all of their time indoors, Dr. Kligman noted that most of the tumors had regressed and the structure of the skin had improved, indicating that in the absence of UV radiation, the skin was able to reverse the cancer-developing process. Dr. Kligman has had even more conclusive results in laboratory animals under more controlled conditions. "The message is clear," said Dr. Kligman. "Every day in the sun is harmful; and no matter how much time you've spent under the sun in the past, it is possible to prevent further damage and, in fact, to achieve a fair degree of improvement in the skin just by stopping the insult—in other words, staying out of the sun." —LAURA FLYNN MC CARTHY

SUN PROTECTION

Cosmetics companies are responding to the increasing evidence of sun's damage to skin with even better sunscreen products and makeups with built-in sunscreens.
All Discipline's moisturizers and bases, for example, contain an SPF 4 PABA sunscreen.
Prescriptives' Advanced Sun Protection SPF 19 cream has three sunscreens.
For very fair skin: Elizabeth Arden's Ultra Protection Factor 15 Suncare Sun Blocking Cream protects for almost four hours in the sun.
Bain de Soleil's sun products for the face are water-based, fragrance-free, and specially designed not to clog pores--great for women with oily skin.

"They Laughed When I Said My Stretch Marks Were Gone."

A TRUE STORY FOR WOMEN WHO CARE

One evening a woman sitting at our dinner table said to me: "I know you and I are about the same age, but your complexion looks years younger than mine. How do you do it?" I explained that I was using a cream that was responsible for my younger look. Our dinner companion asked: "What is it called? Where can I buy it?" I explained that I had been reading one of my health magazines and came upon an article written by a doctor with a recommended formula for an all-natural skin cream. The doctor emphasized the fact that this cream was SO GOOD IT CAN FADE AWAY STRETCH MARKS!! I shopped around to find a ready-made cream consisting of the recommended ingredients. Nothing was available so I made the cream myself successfully.

KEEP THAT "YEARS YOUNGER" LOOK

I started by using the cream every day on the stretch marks on my abdomen. After a few months of daily use, my stretch marks had completely disappeared. I experienced the same results: the stretch marks totally vanished! I also found that this cream made a nice makeup base. It helped protect my skin from the harshest weather and wind. Temperature-sensitive, it always liquified for easy absorption when applied to the skin. I explained how I continue to use BarMon Cream daily to keep that "years younger" look -- that this cream has done so much for me. I'm sure it will help you have healthier and younger looking skin.

START YOUR PROGRAM TODAY

The short time it took to read this information is all the time you need in your busy day to start on your way to softer and younger-looking skin.

ALL NATURAL AND PURE

BarMon Cream is made from a blend of natural cocoa butter, Vitamin-E-rich cold processed wheat germ oil and lanolin. These ingredients when combined form a cream so pure and simple, yet so effective at helping you care for your skin.

According to some authorities, Vitamin E is helpful in counteracting premature aging of the skin. As we've already mentioned, the wheat germ oil in BarMon Cream is cold processed and contains natural Vitamin E.

Cocoa butter has been successful for years as a natural skin-soothing cosmetic. The natural cocoa butter used in BarMon Cream is made from imported cocoa beans. Many so-called cocoa butter creams on today's market contain a much less expensive synthetic cocoa butter. (It was offered to us, but we rejected it.) Their scent may fool your nose, but your skin will no doubt show the difference.

Lanolin has long been recognized for restoring the pliancy and youthful appearance of the skin. Since it mixes with twice its weight of liquid, it holds moisture to the skin, becoming an effective barrier against the evaporation which causes dry skin wrinkles.

45-year-old Barbara Feiring, Mother of three children aged seventeen, fifteen and thirteen

YOU CAN AFFORD TO BE A BEAUTIFUL PERSON WITH BARMON!

With BarMon, you don't have to be extravagant to give yourself a beauty treatment in your own home. Why pay an unnecessarily high price for an exotic-sounding, highly advertised cosmetic with unnecessary ingredients, added perfumes and chemicals? Why waste money on inexpensive mineral oil and synthetics that make empty promises and do very little to help your skin's health and appearance?

BarMon offers a no-nonsense cream that is made from only natural ingredients, is easy to use, is reasonably priced, and has been proven to work. Isn't it nice to know there is a product on the market that can do so much for you without costing a fortune?

LOST WEIGHT? ON A DIET NOW?

Remember, while you are dieting and after, when you have the beautiful new body...stretch marks will spoil the image of the new you unless you do something to control them. BarMon Cream has been proven to do just that! Prevent or fade away those stretch marks with regular use of BarMon Cream.

Have you noticed your skin has become dry? Maybe you've discovered a few lines, wrinkles or stretch marks? How would you like a skin care treatment for your entire body that is inexpensive, easy to follow and most important, works? Apply BarMon Cream with its natural ingredients and watch unsightly wrinkles and stretch marks diminish or disappear. Seem impossible? As the following letters show, BarMon Cream has been proven to live up to these expectations.

THESE UNSOLICITED LETTERS PROVE BARMON CREAM REALLY WORKS!!

MANY MORE ON FILE

Dear Mrs. Feirng:

I have tried your BarMon Cream and I just love it. It went right to work on my stretch marks. It is really a miracle how one jar of cream can do so much.

I told many of my friends about BarMon Cream and they really laughed at me. They said "there is nothing that can fade away stretch marks." I loaned them some of my cream and they tried it, and now they can't believe the great results.

I am ordering two more jars. Your product is just great for me and my friends.

Terri Hunt
Ocean Park, Wash.

Dear Barbara,

My man really likes the scent of your BarMon cream and the new feel of my skin. He says he is going to buy me a case. Thanks.

Agnes Volatile
Los Angeles, CA

Dear Mrs. Feirng,

Recently I ordered your BarMon Cream for stretch marks. They were so bad that they looked like the tread of a truck tire.

Thanks to your cream they are starting to fade. I couldn't believe it, because I got the cream as a last resort. Honestly I didn't think it would work...

I was wondering if you could rush this order to me. My stretch marks are going away so well I don't want to slow down their current fantastic progress. Anything you could do would be greatly appreciated. Thank you.

Michelle Chapin
Ayer, MA

Gentlemen:

I am writing to tell you how greatly impressed I am with your BarMon Skin Care Cream.

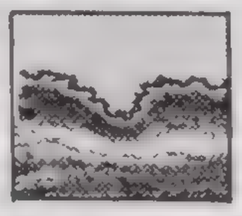
Having suffered with extremely dry skin, I have tried numerous products with little or no improvement to my skin at all. After only a few applications of your product, there has been a definite improvement in my skin.

...In closing, I would just like to say thank you BarMon, for such a terrific product!

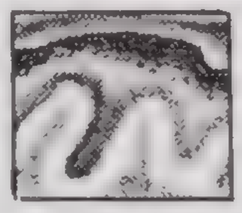
Deborah L. Smith
Seekonk, MA

IT REALLY WORKS

BarMon Cream penetrates the surface skin and works to fade away these stretch marks.



STRIA DISTENSA – STRETCH MARKS



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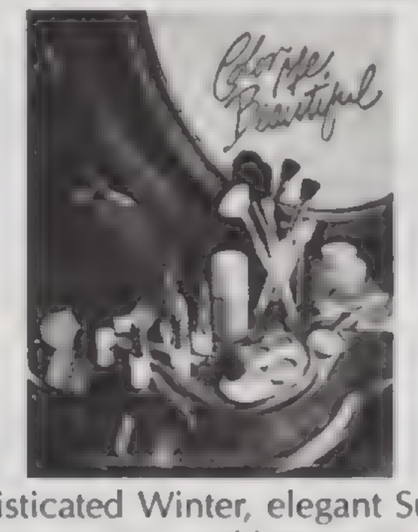

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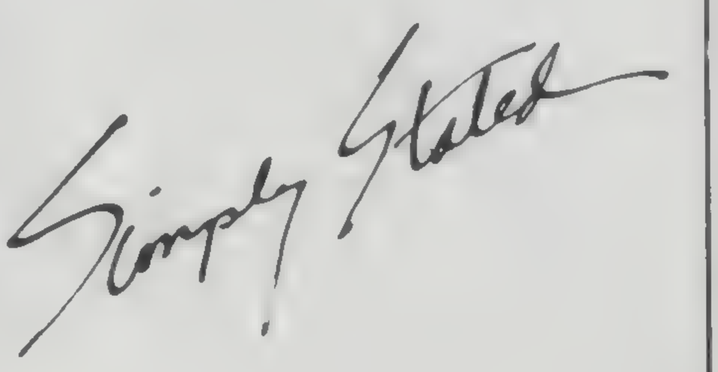

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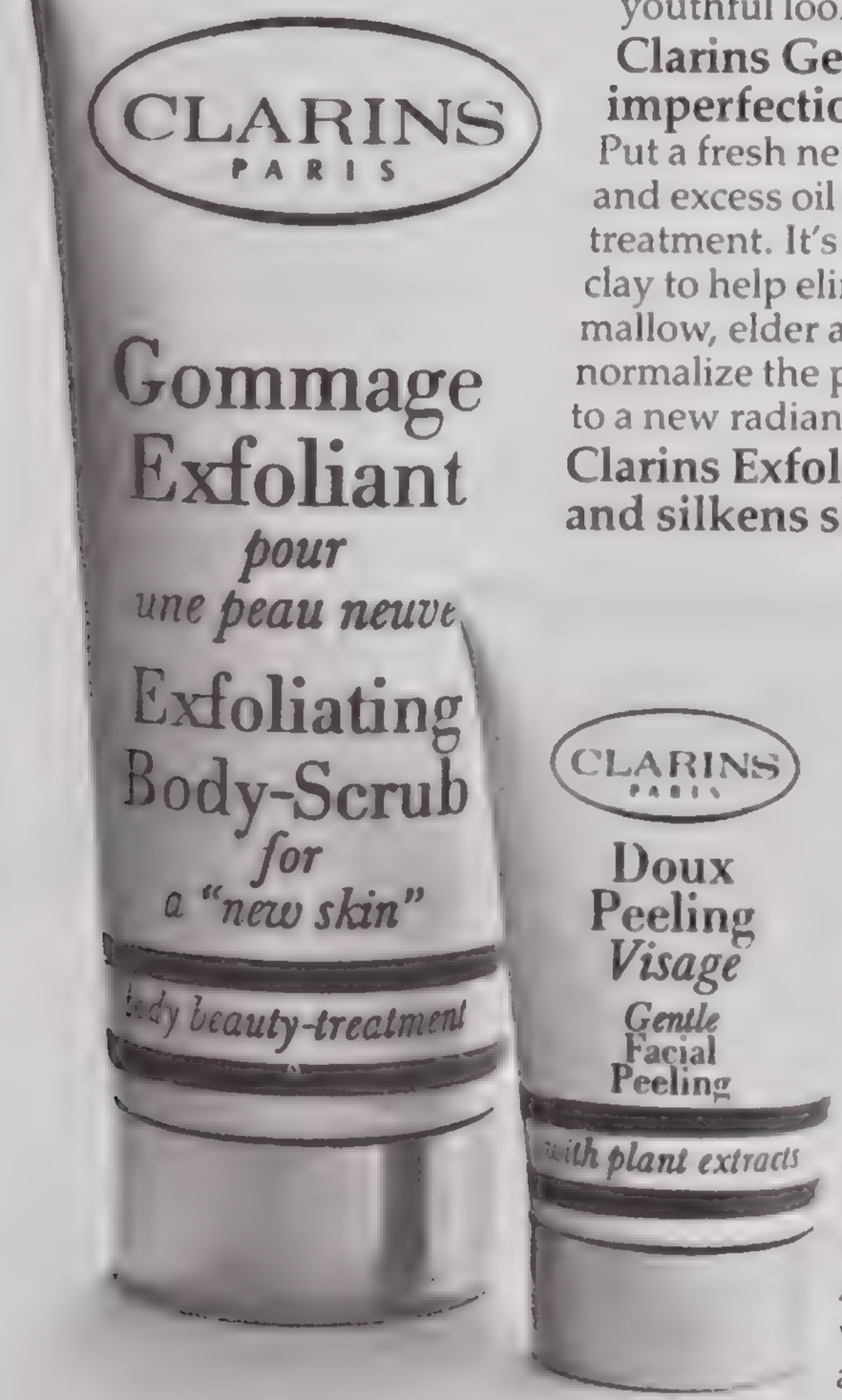
Skin less-than-perfect? You can improve it. Let Clarins, France's premier skin care authority, come to the rescue—with gentle exfoliating treatments based on natural plant extracts.

Clarins recognizes the causes.
Skin continually renews itself, pushing cells to the surface. Daily cleansing helps to remove surface impurities, but is not enough to slough off this layer of dead skin cells. Dull skin, flaky patches and clogged pores often result. Skin texture may become uneven. Erase these troubles by taking one step beyond conventional cleansing: exfoliation.

Clarins is the Problem-Solver.
Give skin a youthful glow with Clarins exfoliating treatments for face and body. They deeply cleanse and refine skin texture, allowing for better absorption and maximum benefits of moisturizing treatments. Over 30 years of experience in Clarins' Parisian "Institut de Beauté" has proven exfoliation keeps skin under control. Dermatologically and allergy-tested, these treatments help maintain healthy, youthful looking skin from head-to-toe.



Clarins Gentle Facial Peeling "erases" imperfections and impurities.
Put a fresh new face forward! Lift-off dead skin cells and excess oil secretions with this deeply cleansing treatment. It's unique. Containing absorbent, natural clay to help eliminate blackheads; plant extracts from mallow, elder and burdock soothe and soften. Helps normalize the problem T-zone area and polish the skin to a new radiance.

Clarins Exfoliating Body-Scrub softens and silkens skin texture.
You'll feel immediate results. Fine, spheric polishing grains act to gently refine even the roughest areas (elbows, knees and feet). Licorice extract soothes and prevents irritation. Skin is left pure, renewed, stimulated. A beauty tip—the answer to your back break-out problems.

Clarins Skin Care Specialists offer personal beauty advice.
Consult with a Clarins Skin Care Specialist and have your personal Beauty Prescription completed. And, receive a sample of a Clarins product, selected just for you! Clarins specializes in skin care for the face, bust, body and tanning. Act today and join millions of women world-wide who depend on Clarins to answer their skin care needs.

Gentle Facial Peeling with natural plant extracts	• Refines facial skin texture, letting your freshest layer of skin shine through • Helps to avoid break-outs and blackheads • Unique and effective for all skin types
Exfoliating Body - Scrub with natural plant extracts	• Helps soften and restore skin tissue • Non-irritating polishing grains help remove surface impurities • Helps silken and smooth rough areas of the skin

CLARINS
PARIS

THE PROBLEM-SOLVER IN SKIN CARE. PREMIER IN FRANCE!

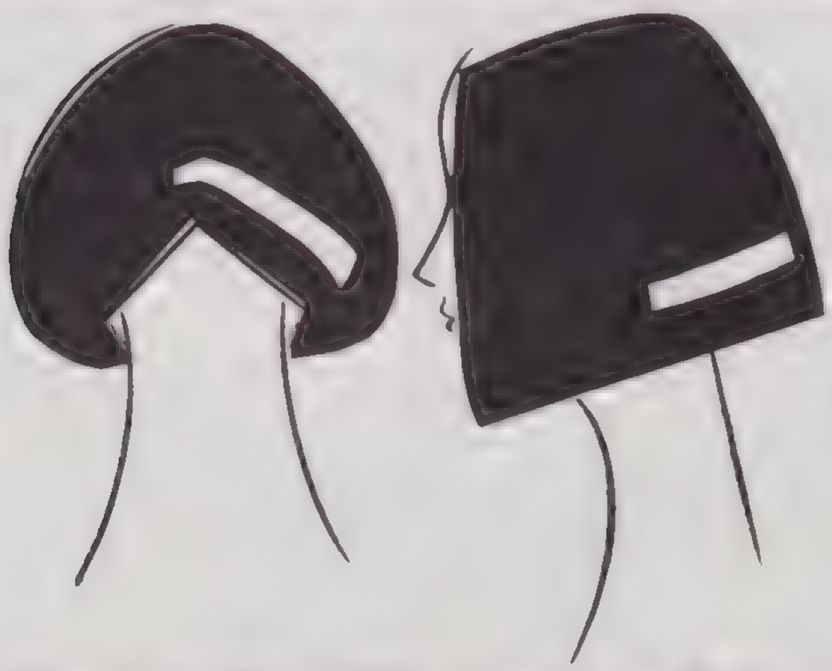
Saks Fifth Avenue

HAIR NOW

changes

New angles on blunt cuts for volume, texture

Another way to get at the movement, the volume you want from a blunt cut: add layering on top, at the crown—the way John Sahag did, above, keeping sides, back longer and all one length. Another way to add dimension: using foam-on hair mousse—which builds volume with more softness than a gel. Newest: Helene Curtis' La Forme and Alberto-Culver's new European Styling Foam. For more hold: Redken's Touch Control, a cross between a mousse and a gel . . . For added fun: temporary-color mousses—e.g., from Zotos, Sebastian—add highlights, enhance natural color, or act as quick pre-shampoo conditioners.



If you have fine, thin hair and wear it blunt, the hair at the nape sometimes tends to get flat and limp. To solve that problem, add volume, New York stylist Roget Resca cuts the back shorter than the sides, below, adds a deep "V" at the nape that's cut into underneath layers only, above left. You can't really see the "V," above right—"it's just a device to add fullness and volume," says Resca.

New directions for straight hair, *below:* A blunt cut with added dimension in front—spiky bangs at the forehead, longer side "bangs" that add interest, volume, texture. The look, by Miwa at Vidal Sassoon Salon.

"Customized" hair care:

Just the way you personalize your skin-care routine, you can personalize your hair care to cater to your hair's "needs." **For damaged hair,** exposed to sun, chlorine, drying high altitudes, try a deep one-minute conditioner, like Clairol's Condition Hot Oil Treatment. **As a woman grows older,** her hair, like her skin, loses moisture, resiliency, needs special treatment. A gentle shampoo that restores luster, manageability, cuts down breaking, thinning: Affinity by Johnson & Johnson, the makers of Baby Shampoo. **To "camouflage" scattered grey,** add body, New York colorist Linda Tam's "reverse highlighting" involves taking the thinnest strands of hair, dyeing them back to your natural color, so there are no roots to deal with. Another grey-hair option: using a non-peroxide "gold filler" that turns white hair into "almost blond" color.

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—Shari Memmott
Vice President

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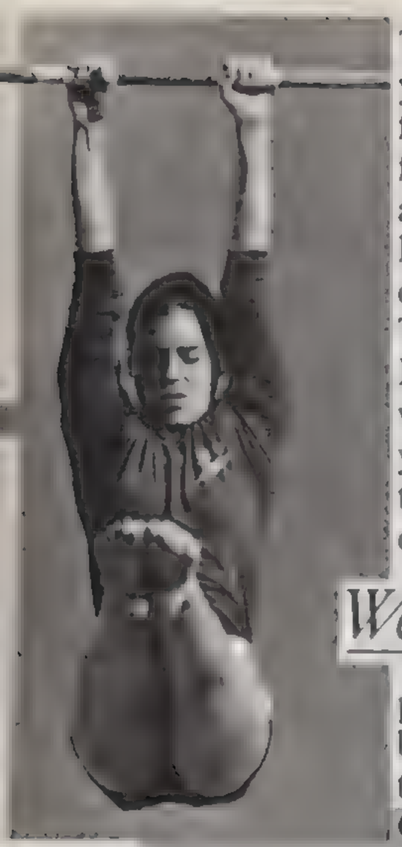
role models

Living fit is a matter of thinking fit...here, five women tell how they do it—successfully!



To be fit is to think fit: the way you choose to live your life has far-reaching effects—it's reflected not only in your health and energy but also in your looks. The evidence—from top experts—is overwhelming. The implications are evident. But the responsibility—to eat well, exercise regularly—is yours. It takes the right attitude, real discipline. The women here (and later this issue)

Wendy Wyland

prove it: they represent the best of what each of us can be today: fit, attractive, healthy.

Champion diver Wendy Wyland, above *left*, at nineteen, a top-ranked diver and Olympic gold medal hopeful . . . just one of a new breed of women athletes . . . proving that, today, there are no limits to what women *can* achieve in sports . . . that being strong can be attractive.

Wyland won the "gold" at the 1982 World Games in ten-meter platform diving. Since then—in preparation for qualifying for the summer Olympics, to be held in Los Angeles in August—Wendy works out four hours every day. Besides practicing water dives, she does "dry" land workouts—flips and twists—hooked up to a harness and spotted by her coach for unperfected dives too dangerous to practice in water. This is followed by thirty-five strenuous sit-ups on a slant board that's almost perpendicular to the ground, then forty front/back flips, plus chin-ups, *top*.

Who is behind Wendy's success: Mission Viejo head coach Ron O'Brien, who also trains champion divers Greg Louganis and Megan Neyer. Sports-watchers suggest athletes coached by O'Brien can realistically be expected to fill four—and as many as six—of the eight U.S. Olympic Diving Team spots.

Success as an athlete is impossible without total commitment to your sport, what O'Brien interprets as "tunnel vision to the top." Wendy's schedule of training-plus-job means she only has a short hour and a half to herself each day—which, she says, she doesn't mind. Her success secret: concentration, energy, and motivation—they never fail her.

Ally Sheedy

Actress Ally Sheedy *(above)*—spirited, energetic star of *War Games* and *Oxford Blues* (out this summer)—is a perfect example that fitness *isn't* thinness or having a "perfect" shape. A veteran of the American Ballet Theatre School—where she was told she didn't have the "right" body to be a ballet dancer—Ally Sheedy is terrifically fit.

The secret to fitness—to Ally's success—is not only physical; it is a mind/body connection. "It doesn't matter what you weigh or how tall you are; if you're in tune with your body, you feel comfortable with yourself and you look good."

Which *type* of exercise you do to achieve fitness is a matter of what works best for you. For Ally, luckily, exercise comes automatically . . . her life involves constant movement: running, dancing, swimming, even parking her car two miles from wherever she must be, then walking there and back. "I don't have to consciously plan exercise anymore; my body—at a certain point every day, or every couple of days—says *move.*"

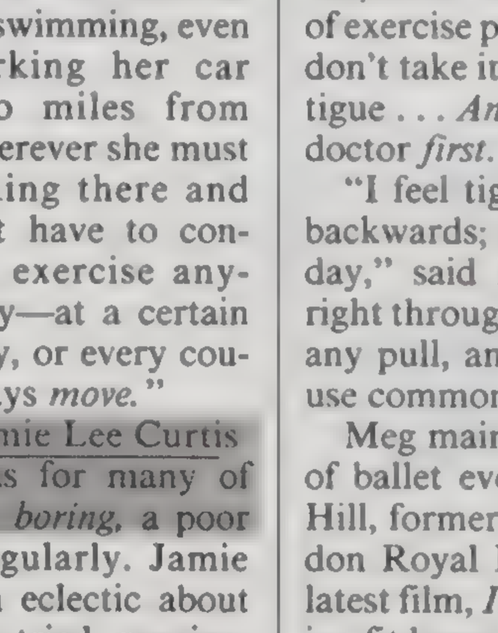
For actress Jamie Lee Curtis *(below left)*—as for many of us—exercise is *boring*, a poor excuse for not exercising regularly. Jamie Lee's motivation secret: "I'm eclectic about exercise; I switch often. I've tried running, swimming, dancing, Yoga. When I get bored with one discipline, I go on to another. But I always do *something.*" Her current exercise: working out at the Main Street Dance and Exercise Studio, Santa Monica CA, with Kim Connell, who, she says, "hits women where they need it—in the butt."

Co-star of *Trading Places, Love Letters,* and—next—*Grandview, U.S.A.*, Jamie Lee attributes her body's resiliency to genes and youth, but admits it can't last forever. This year, at twenty-five, she realized that you have to remain constant about fitness. She admits her "body fears" are the same as most women's: "I felt my body go today, or was it yesterday. I don't know; but it doesn't feel the same."

Jamie Lee Curtis

For actress/model Shari Belafonte-Harper *(above right)*, as for many women now, weight-training is results-producing and efficient: it provides strength, stamina, tone *quickly.* Says Shari, who combines two careers and whose schedule includes shooting ABC-TV's weekly *Hotel:* "I don't like mundane exercise. Jogging is boring; the gym is boring . . . for me, a Nautilus workout is fast."

Many women enjoy sports but not "routine" exercise—and Shari, surprisingly, falls



Shari Belafonte-Harper

into that category. Shari participated on the fencing team while at Carnegie-Tech University; now she enjoys racquetball, tennis, riding, water-skiing . . . Her favorite "sport"—the one she shares with her husband: walking everywhere.

Actress Meg Tilly, *(below)*, who has always danced, hasn't been the least bit slowed down by her pregnancy (at four months in our photo). Although the extent to which a woman should exercise during pregnancy remains controversial, most experts agree that a certain amount of exercise probably can't hurt—as long as you don't take it to the point of discomfort and fatigue . . . *And* as long as you check with your doctor *first.*

"I feel tight when I do arabesques or lean backwards; and my balance is different each day," said Meg. "But I'll keep on dancing right through my pregnancy. I stop when I feel any pull, and I don't do jumps. You have to use common sense."

Meg maintains her schedule of three hours of ballet every day, studying with Margaret Hill, former senior ballet mistress of the London Royal Ballet. According to Meg, whose latest film, *Impulse,* comes out this month, living fit keeps you not only healthy but spirited, too . . . "If you have a good ballet class—or any good workout, *nothing* beats it!"

Meg Tilly

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FROM THE PEOPLE
WHO KNOW YOUR HAIR . . . AND CARE.

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BEAUTY NOW

special

Wig ideas... skin and exercise—from a black woman's point of view

Many women should own at least one wig—for times when our hair just doesn't look right, for convenience when we travel—but most don't know how to wear them," says mega-talent Josephine Premice—dancer/singer/actress whose most recent theater credits include *Bubbling Brown Sugar*. "The reason most wigs look so 'wiggy' is that they're made with too much hair. I always have my hairdresser thin my wigs; thinned, they take on a whole different look. It's unnecessary to use 'wig shampoos.' Once a week, swish the wig around in a sink of warm water with a capful of ammonia added. Shake out excess water and put the wig on a head form. With synthetic hair, you have no problem at all. I wear my wigs about a quarter-inch behind my hairline, but the collection called It's a Wig by Michael Weeks has a tiny feathering of hair along the edge that gives a very natural look to the hairline. Today, wigs are as simple and as natural as wearing makeup."

FIT SKIN

"Perspiration is a skin cleansing, and you should not clog it," according to NYC facialist Lia Schorr. "Many clients who come to me with rashes work out in the gym wearing makeup, go home without cleaning it off. Best: When exercising, don't wear any makeup. If you must: Clean your face right afterwards. And pull your hair away from your face while you exercise. Because black hair tends to be oily, it adds extra turmoil for the skin."

Skin Smart **One attractive woman we know swears by her own-recipe skin slougher, used twice a month: In one bowl she puts course corn meal; in a second, any vegetable oil. "I dip my fingers in the oil, then in the meal, and 'sand' my skin very lightly. It takes away all the dead cells and dullness, leaves my skin renewed." Another woman always puts her makeup on *before* she steps in her morning tub: "The steam sets the makeup. Then, after I've dressed, I lightly roll an ice cube all over my face. I never have to powder or retouch my face. Never."**

Winner of Johnson Products second annual Model Search, Nassau's Edwina Richard, left, will be this year's face in their Gentle Treatment hair-relaxer ads. Now twenty, she's used the same effective skin regimen since high school: "I first hold a warm, damp towel—not too hot or too cold—over my face for a couple of seconds to 'open' my pores and then wash my face thoroughly with Tone soap, rinse with lukewarm water at least thirty times, apply moisturizer, and then a splash of cold water to 'close' my pores.

"Three times a week, I treat myself to a body scrub with a loofah sponge to remove dead cells, followed by moisturizer all over." —Contributed by AUDREY SMALTZ

VOGUE April 1984

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TWO CLASSICS. ONE FROM AVON.

AVON CLASSIC JEWELRY

THE BEST OF *Wines*

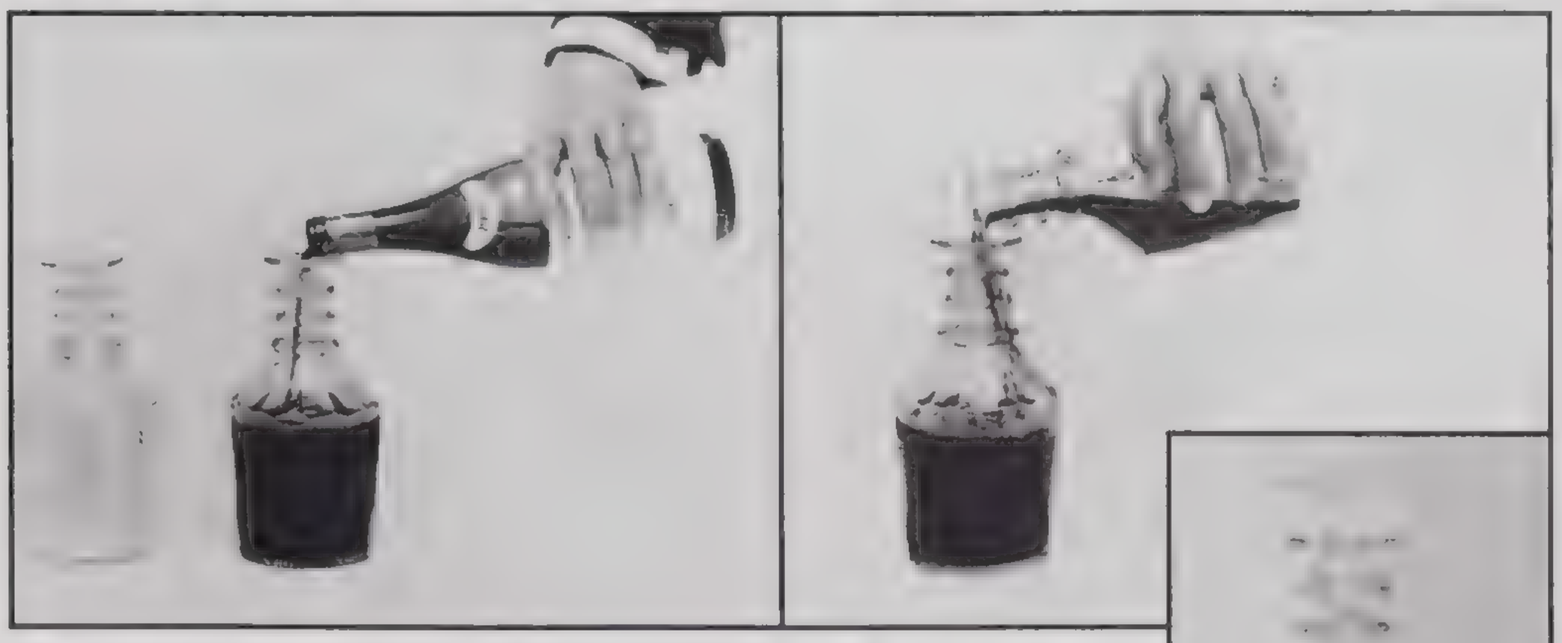
New breathing techniques... easy, time-saving tricks that uncomplicate wine service and enhance flavor

By Martin Gersh

By now, many wine enthusiasts have discovered that nearly all complex red table wines under eight years of age, as well as a substantial number of classically made examples that are considerably older, need some hours of aeration before their most beautiful taste characteristics can fully emerge. The question I am most often urgently asked is: How can one deal with the aeration time factor in terms of normal, everyday life? Having faced this problem continually during the past two decades, I fortunately have acquired several marvelous practical tricks that aid me greatly in an often prolonged procedure. They could also prove useful to you.

For example, there is aeration interruptus, as I call it. Why not follow my longstanding practice of uncorking any youthful, tannic red wine at a convenient moment early in the day, thereby quite painlessly picking up a couple of hours of aeration? Provided that you recork the bottle when you wish to suspend the process in order to go to work or attend to other matters, you can repeat the action as often as necessary over a span of many hours. The recorked wine will maintain itself beautifully during the intervals, holding on to those taste qualities that have developed along the way.

Which brings me now to my use of the double-decanting gambit, a valuable time-saving alternative to the "normal" aeration of a young wine in its original bottle. If you decant a newly opened wine, you will automatically gain the equivalent of approximately twenty minutes of aeration by a maneuver that takes perhaps thirty seconds. However, if you immediately pour the contents of that decanter into a second one, you will gain about six additional minutes of "normal" aeration—as you will each time you repeat the process. Thus, by continuing through seven pourings, for less than five minutes of labor you can aerate a wine for the equivalent of *one full hour.* Taste it then, and if it does not completely please you, press on still further with both decanters. Bear in mind that with every five subsequent pourings you will add another thirty minutes to the wine's cumulative aeration period. I am absolutely convinced that by judiciously sampling your wine after each series of five decantings, you will inevitably bring it around to a condition where its taste will delight you, probably with not more than fifteen to thirty minutes of work along the way.



Double-decanting demonstrated by the author. English Georgian glass decanters and silver coaster from James Robinson, New York City.

BETH BAPTISTE

Should you, as I do, use the double-decanting method for the very desirable rapid aeration of a complex red wine at a restaurant, you may have to avoid the fascinated glances of patrons at nearby tables, as they observe you or the wine steward pouring the liquid back and forth between the two decanters—unless, of course, you enjoy that kind of attention!

It is my fond hope that a happy combination of "normal" aeration, aeration interruptus, and double-decanting will soon turn all of you into practicing aerators, because these techniques can and should provide you with the necessary flexibility to lead a wine to its most delicious state at the very moment you choose to drink it.

RECOMMENDATIONS

If you utilize the aeration devices I have just described after acquiring any of the wines from the delightful and distinguished international collection reviewed below, I am confident that the results would be extremely gratifying.

Italy

Barbaresco 1971, Rabajà (Alfredo Prunotto) Notably reminiscent of the great red Bordeaux Château Montrose, this is a magnificent, somber, deep-toned wine of important size showing splendid fruitiness with hazelnut overtones. Vintage rating: Very Great. Best drinking: for the next 11-13 years. Aeration: 4½-5 hours. $18-$20.

Barolo Riserva Speciale 1971 (Granduca) Huge, vital, velvety textured, pungently fruity—a well-integrated Barolo of great character and considerable charm. Vintage rating: Very Great. Best drinking: for the next 7-8 years. Aeration: 1-1½ hours. $13-$15.

San Giorgio 1977 (Lungarotti) Exceptionally stylish, this is a memorable and glamorous wine created from an interesting combination of 55 percent Sangiovese, 20 percent Canaiolo, and 25 percent Cabernet Sauvignon grapes. Extravagantly perfumed, large-scaled, high in tonality, it contains flavor elements suggestive of cherries and almonds. Vintage rating: Very Good. Best drinking: for the next 7-8 years. Aeration: 2-2½ hours. $14-$17.

Barolo 1974 (Luigi Einaudi) As luxurious and monumental as a Barolo can be, with highly concentrated, intense fruitiness—a truly awesome, traditionally vinified, perfectly structured red wine. Vintage rating: Very Good. Best drinking: for the next 9-11 years. Aeration: 3-3¼ hours. $11-$12.

Brunello di Montalcino Riserva 1973 (Fattoria dei Barbi) A demonstration of the fine art of winemaking! Despite the mediocrity of the 1973 vintage, this is an enchanting red wine of great class and impressive aging capacity—very spicy, with moderately large body and high taste tonality. Vintage rating: Fair—at best. Best drinking: for the next 6-8 years. Aeration: 1½-2 hours. $16-$18.

Brunello di Montalcino 1971 (Poderi Emilio Costanti) Marvelously aristocratic—an alluring, beautifully constructed red wine with a pungent black currant fruit component that shows subtle, chocolaty nuances. Vintage rating: Very Great. Best drinking: for the next 7-8 years. Aeration: 1¾-2¼ hours. $50-$55.

(Continued on page 222)

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BEST OF WINES

(Continued from page 220)

Barolo Riserva Speciale 1971, Brunate (Marcarini) Highly superior—a vibrant, cohesive, well-made Barolo of impressive size whose exquisite cherry-like fruitiness culminates in a delightful sweet finish. Vintage rating: Very Great. Best drinking: for the next 8-9 years. Aeration: 1½-1¾ hours. $17-$19.

U.S.A.

The Monterey Vineyard Cabernet Sauvignon Special Selection 1979 (French Camp Vineyard) Don't be intimidated by its modest price; this San Luis Obispo County wine is an excellent and sophisticated Cabernet—sturdy, full-bodied, wonderfully fruity, suave and fascinating, reminding me of Château Cos d'Estournel in its 1979 version. Vintage rating: Good. Best drinking: for the next 7-8 years. Aeration: 1¾-2¼ hours. $7-$8.

Domaine Laurier Sauvignon Blanc 1982 Rich and elegant in the manner of a Graves white, marked by great character, this is a tremendous, ample-bodied Sonoma County Sauvignon Blanc with a beguiling lime-tinged flavor. Vintage rating: Very Good. Best drinking: for the next 3-4 years. Aeration: Refrigerate for 3½ hours, then aerate 1-1¼ hours. $9-$10.

Souverain Cabernet Sauvignon 1979 From California's North Coast, big yet a little reserved, gracious, pretty, agreeably smoky—a very good wine in all of its aspects. Vintage rating: Fair to Good. Best drinking: for the next 5 years. Aeration: 1-1¼ hours. $6.50-$7.50.

Domaine Laurier Chardonnay 1981 Superb—an exceptionally refined, silken-textured white wine of moderate body displaying a sumptuous, slightly tart fruit component embellished by a long-lingering second taste. Vintage rating: Excellent. Best drinking: for the next 2-3 years. Aeration: Refrigerate for 3 hours, then aerate 1 hour. $13-$14.

Domaine Laurier Cabernet Sauvignon 1980 Bold, youthful, multifaceted, stylistically akin to a top-flight French Médoc, demonstrating pinpoint concentration and harmonious overall balance, this is a monumental, superlative, overwhelming Cabernet from Green Valley in Sonoma County, California. Vintage rating: Excellent. Best drinking: for the next 10-12 years. Aeration: 4-4½ hours. $12-$13.

SPAIN

Olarra Gran Reserva 1973 (Bodegas Olarra) A quiet and lovely red Rioja of middle tonality and moderately large size—nicely integrated, subtly spicy, exhibiting an admirable plum-like fruit element. Vintage rating: Fair. Best drinking: for the next 4 years. Aeration: 40 minutes-1 hour. $9-$11.

Cerro Añon Gran Reserva 1973 (Bodegas Olarra) Again from the Rioja region, markedly concentrated in its fruitiness, an uncommonly fine red wine of high tonality and good body that resembles a first-quality Barbaresco. Vintage rating: Fair. Best drinking: for the next 4-5 years. Aeration: 40 minutes-1 hour. $9-$11.

FRANCE

Clos Vougeot 1978 (Louis Jadot) Most ingratiating, of important size and high taste tonality, revealing gorgeous peach-plum fruitiness and a lovely sweet finish, this is an absolutely enthralling red Burgundy from the Côte d'Or. Vintage rating: Excellent. Best drinking: for the next 10-11 years. Aeration: 3¾-4¼ hours. $38-$40.

Beaune 1978, Clos des Ursules (Louis Jadot) Delicate and beautiful, small to moderate in scale, densely fruity in the classic Pinot Noir mold—an eminently civilized wine from Burgundy's Côte de Beaune. Vintage rating: Excellent. Best drinking: for the next 5-6 years. Aeration: 1-1½ hours. $26-$28.

Clos Vougeot 1978 (Château de la Tour) A stupendous creation, a powerhouse bottle on the highest level of excellence—young, titanic, pregnant with fruit, the single most traditionally structured red Burgundy other than those of Pierre Bourée Fils that I have come upon since the wines of the 1972 vintage. Vintage rating: Excellent. Best drinking: for the next 13-15 years. Aeration: 5½-6 hours. $38-$40.

On some fields, Royal Doulton is home plate.

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ENTERTAINING

Private lives: two particular passions, very personal parties

By Sandi Britton

A very personal, sybaritic gala—where you are the guest of honor. That's what New York interior designer Robert Currie had in mind when he created the all-white vignette called "It's My Party," for Tiffany & Co.'s recent exhibition, "Design For Parties."

"For one thing, it's about vanity," he says. That explains the dressing table, *right,* in its drift of lacy cloth (a bedcover from Jane Wilner Linens, at Henri Bendel, NYC) on which are grouped Tiffany silver picture frames, an ornate silver Austrian table mirror (c. 1830, from Didier Aaron, Inc., NYC), a perfume flacon (Currie's own) embossed with tiny golden bees, and a mound of bright pink powder heaped in a Tiffany silver box.

"It's also very much about Minimalism of the most luxurious kind," says Currie, "a design principle that I am following more and more in the work I do for clients. If you have only one chair or table, have it the *best* of its kind in the world." The exquisite American Empire armchair he used here, *lower right,* is also from Didier Aaron. Its sculptural-looking backdrop: a fall of canvas, artfully hung from a brass rod.

"It's also about indulging yourself. This little room contains the things I love when I'm on my own, not all of them in the photograph: books, candy [Jordan almonds in white sugar icing], art [a small marble statue of Aphrodite, a silverpoint drawing by Legros], good Champagne. Everything has been placed in keeping wth the comfort and convenience of the room's occupant. The Astrolabe clock, sculpture, and drawing all face towards the armchair. And, if you can't be bothered to reach over for the bottle of Champagne on the Directoire side table [from Frederick P. Victoria and Son, Inc., NYC] while you're sitting with your feet soaking in the crystal bowl, then there are two tiny silver flasks right at hand."

The one surprise: no luxurious flowers. Instead, Currie borrowed a humble onion plant ("for the austere side of yourself")—beautiful in its oddity—from Madderlake, NYC.

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JENNIFER BAUMANN

STYLE BEGINS AT HOME

The look that Peri Wolfman and Charles Gold have created for their New York penthouse is the look that they have translated so successfully for their New York stores, both named Wolfman-Gold & Good Co., and both stocked with well-designed white wares for dining table and kitchen. "Everything we love, we put in our stores," says Wolfman. On their pine dining table at home, *left,* the kind of ravishing-looking finale that Wolfman likes to create as a contrast to the hearty main dishes that Gold likes to cook: "roast chicken with three vegetables, a dynamite pasta." Glass holding the pear is Italian; plates, and paper doily placemats are French. Very personal additions: crystal glasses from Wolfman's grandmother, spoons from the Austrian hotel once run by her great-grandmother, the couple's own crystal decanters.

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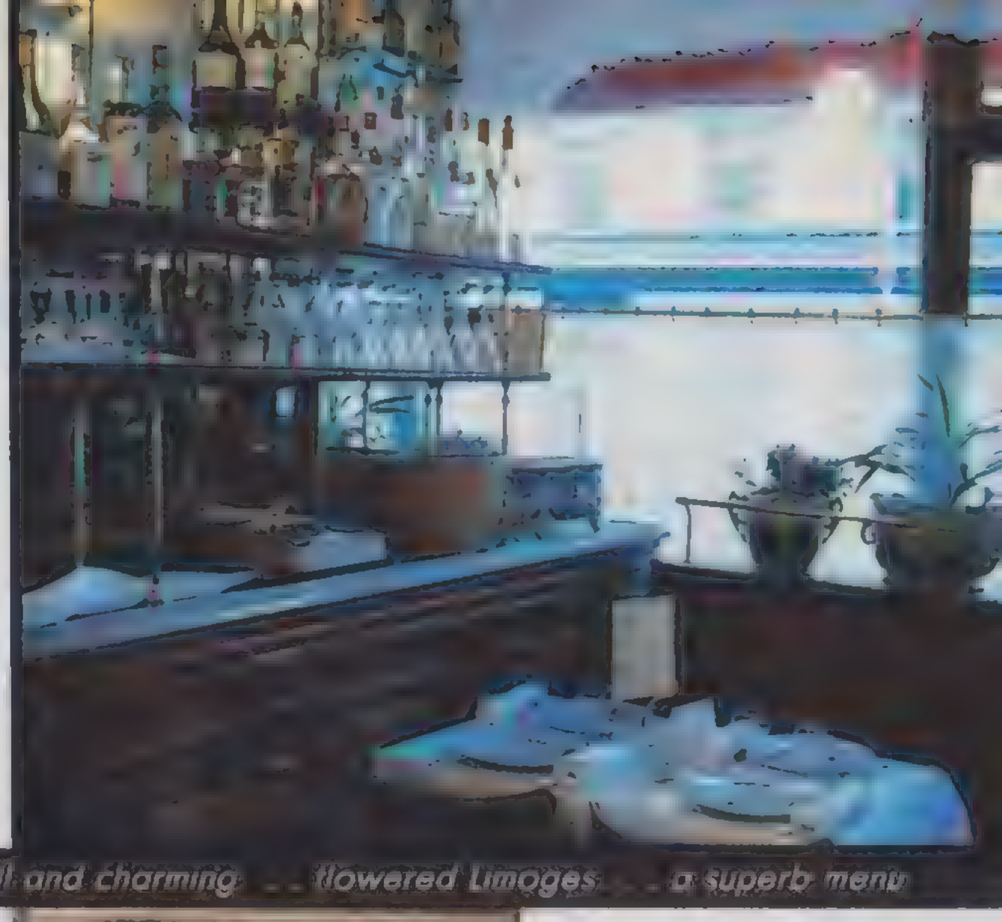
FOOD IN VOGUE

the Omnivore

Bistros revisited—six Paris favorites—still serving sublime food in the classic tradition...parsley soup—the essence of fresh—for spring



Chez Benoit. Small and charming . . . flowered Limoges . . . a superb menu

By Barbara Kafka

Parsley! George Lang, Hungarian man-about-the-world and man-about-food has said that "the parsley salesman must be the world's greatest; he sells the only food that everybody buys and that nobody eats." I myself have created a nonpolitical anti-green party: no sprigs of parsley on anything. Food should look beautiful by itself. It's a pity that parsley has assumed this inedible role; it has a strong and wonderful taste. In the middle of winter, when fresh herbs are scarce, it can be a rescue. Think of parsley as a major flavoring. At all times, it is the basic ingredient of this nonfattening and delicious soup:

Chez Dumonet's cave yields such treasures as a 1945 Latour

PARSLEY SOUP
six servings
3 bunches Italian flat-leaf parsley
3 bunches curly parsley
6 tablespoons unsalted butter
¾ teaspoon ground coriander
3 cloves garlic, crushed
3 cups chicken broth (canned will do)
¾ cup cottage cheese
Fresh lemon juice
Freshly ground black pepper
Salt, if desired

Pick over bunches of parsley for bad leaves and remove stems. Rinse leaves well under cold running water. Drain well and squeeze dry. Melt butter in a saucepan over medium heat. Add drained leaves and toss to coat well. Lower heat and cook parsley for 5 minutes, stirring occasionally. Add coriander and garlic. Cook until garlic becomes fragrant, 1 to 2 minutes. Add chicken broth and bring soup to a boil. Lower heat and simmer soup 7 minutes. Remove from heat and stir in cottage cheese. Let soup cool slightly. Purée in food processor until smooth with parsley finely chopped. Return to pan. Heat before serving. Season to taste with lemon juice, pepper, and salt if needed.

Increasingly, when I go to Paris, I find myself avoiding the temples of gastronomy and even those interesting restaurants where young friends of mine are creatively experimenting. It may be a result of getting older; but, often, I don't want to live up to the food. I want to relax and enjoy it: to be comforted by it. I find myself thinking fondly of all those places that used to be called Chez Quelques Choses and were warmly inviting. Recently, I went searching for my memories. I found that many of them had succumbed to history and become slickly modern. Others had simply disappeared. There is a shiny spate of fakes luring with glitter and noisy imitation Art Deco. Here and there, I found favorites that had survived. A few of them made me so happy, I thought I would share them with you and encourage you to go to them. A taste for the simple, professional, and excellent may be coming around again; in the meantime don't miss the experience.

Some of these bistros have become so famous they don't need me to do more than give you a reminder. **Pharamond,** 24, rue de la Grande-Truanderie (233-0672), with its nineteenth-century decor and traditional tripe, remains to remind us of the great glories of Les Halles. **L'Ami Louis,** 32, rue du Vertbois (887-7748), has been rumored to be about to disappear for several years because its proprietor, Antoine Magnin, is not a young man. While it lasts, in all its total lack of visual charm, it will continue to provide the best of *foie gras,* game, *gigot,* and wine at very high prices to the happy diners who have managed to obtain reservations. **Madame Allard's** kitchen, 41, rue Saint-André-des-Arts (326-4823), provides the most elegant of peasant fare and the finest of Burgundian wines in its slim, Left Bank dining rooms. **Lipp,** 151, boulevard Saint-Germain (548-5391), ancient and good, is "in." The most difficult thing about it is getting a reservation, particularly on the main bar floor where the best people-watching is done. Eat here *(Continued on page 228)*

On display at Chez André: the best shellfish of France, opened to order at your table

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BISTROS REVISITED

(Continued from page 226)

anyhow. Eat *choucroute* and drink wines from the Auvergne, or, if you have really reserved ahead, on Saturday and Sunday you can eat the best of boiled beef with *gros sel.* At this point, we have crossed the fine line between bistro and brasserie (in a brasserie, it's the bar that dominates). Bar and bistro are likely to have pigs' feet and *andouillettes* (a sausage like American chitterlings).

Andouillettes have gone big-time recently. In a group of restaurants all around France, they are designated on the menu as "A.A.A.A.A.," meaning that they conform to the high standards of "the lovers of *andouillettes*"—the *Association Amicale des Amateurs d'Andouillettes Authentiques.* In these self-respecting sausages, the pieces of gut are large and chewy and the whole is crisp, juicy, and flavorful. I prefer another kind of *andouillette,* whose ingredients are puréed into a creamy filling. It is not a dish for everybody. If you are an "*amateur*" of either *andouillette,* then, with hot mustard and potatoes of regional choice—*purée, frites, or gratinée*—you have a regale of the kind that the frequenters of Les Halles used to recommend as a late-night male restorative much as they recommended onion soup for hangovers. You and I eat *andouillettes* simply because we are gastronomes. However, it should be noted that all of the restaurants that I am about to send you to serve A.A.A.A.A. *andouillettes.*

Chez Benoit, 20, rue Saint-Martin (272-2576), sits where it has been since the turn of the century. Behind the bar, you are liable to find the bearded and elegant presence of Michel Petit, whose face has adorned French government posters exemplifying the best in French bistros.

The tables are set with the most extraordinary Limoges plates, specially made for the restaurant since it opened. The food is the paradigm of bistro, not only the fabled *andouillettes,* but the best *rosette de Lyons*—a hard salami whose outline, when thinly sliced, resembles a rose. I had a hard time keeping myself from eating as much as I wanted of the salad made with the beef from the *pot-au-feu:* I wouldn't have had room for dinner. The *soupe aux moules* has, in its succulence, a hint of cinnamon along with the more traditional saffron. There is a *chartreuse de poulet de ferme* that is a really full-tasting chicken gently cooked in an enveloping cloud of cabbage. There are crisp *boudins noirs* served with potatoes cooked with apples. Finally, there is the best *boeuf-à-la-mode* I have ever eaten in my life—meltingly tender without being stringy, the sauce unctuous, the flavors blended into a marvelous whole without losing identity—sublime.

Chez André is just as clearly a bistro. It has existed—as its title proudly proclaims—since 1937 at 12, rue Marbeuf (720-5957). It is two blocks behind the Plaza-Athenée and is frequented, noisily, by a good-natured but harried crowd, composed of every level of Parisian. The decor is minimal without any connotation of chic. The tablecloths are printed pieces of paper. The wine list is limited to a thin strip of names, in the violent purple of French duplicating, down the left side of the buff blotter paper that constitutes the menu.

Why, you might intelligently ask, would anybody come here? Well, the wines are excellent, from an unusual Rosé de Ramatuelle to a very fine Chablis. That is the least. All winter long, the restaurant's entrance is surrounded by three strong men in oilskins and boots who lift from bushel baskets the best of the *coquillages* of France and open them to your order. There are at least five different kinds of oysters: *belons, Marrennes, fines, claires, Portugueses,* and *speciales.* There are sea urchins whose coral meat is unsuccessfully defended by black spikes. There are tiny clams the size of your thumbnail and large, important clams. There are tiny shrimp called *crevettes grises* that are a startling coral by the time they arrive, cooked, at your table. There are sea snails with the long, thin wooden picks to poke them out of their shells and into your mouth. This splendor of seafood, glistening and wet with seaweed, used to be a common Paris sight, and alas, is now fading.

Having made *(Continued on page 230)*

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BISTROS REVISITED

(Continued from page 228)

your way to your reserved, but not ready,table and having ordered your *coquillages,* it is time to think of your main course. Don't order too much. When you have savored the briny fresh oysters and shelled your shrimp, scooped out the sweet roe of the sea urchins and eaten the brown bread that you have slathered with sweet butter, you may be quite full. Someday, I am going to limit myself and just eat the sea urchins. Onward to the main courses. I love the sticky, rich *pièd-de-porc.* For most people I recommend staying with fish: turbot, *bar* (bass), *rougets* (red mullet), or trout. That means the white wine can keep on coming. However, the A.A.A.A.A. *andouillettes* turn up again as well as good solid daily specials such as the Friday *bouillabaisse.* There is a good selection of cheese. I never yet have had enough room left for dessert. If you do, try the *pruneaux au vin rouge* (prunes poached in red wine); it will aid digestion if nothing else.

Joséphine, also called "Chez Dumonet," is on the Left Bank at 117, rue du Cherche-Midi (548-5240), almost at Montparnasse. While Joséphine is still a bistro—it has the requisite *andouillettes, poireaux* (leeks) *à la vinaigrette,* and rich ragouts—it is much more ambitious than the normal bistro in a most delicious fashion. The first clue is the wine list.

This is the wine list of an oenophile's dreams. There is a 1945 Château Latour that can actually be purchased without mortgaging your house, even though it is certainly a serious purchase. The list goes on from there through most of the great French growing regions and superb years. If you want something simpler, ask for the house wines: they are beautifully chosen and an inexpensive treat.

The menu is also more ambitious than an ordinary bistro's. First of all, it is the entire menu, not just a few specials, that changes to meet the passing seasons. One winter day we were treated to an almost endless list of fabulous variations on *foie gras* and truffles. There were also, for simpler or less self-indulgent palates, a rosy *boeuf-à-la-ficelle* (whole filet of beef poached in a rich beef broth) and *cassoulet*—crisp on the surface and as richly studded with goodies as a child's Christmas.

As with most bistros, the list of desserts is small. Unlike most bistros', they are worth eating. There is a *mille-feuille Jean-Louis* that has to be ordered at the beginning of the meal since it is made to order: divine. If all of this is not enough to send you rushing to the heights of rue Cherche-Midi, there is the grand extra: the bill is affordable—with main courses from $6 to a medium range of $10, up to $20 for something with truffles (calculated at the exchange rate of about 8.4 francs to the dollar). Of course, the total bill will depend on how much you indulge yourself with the wine. ▽

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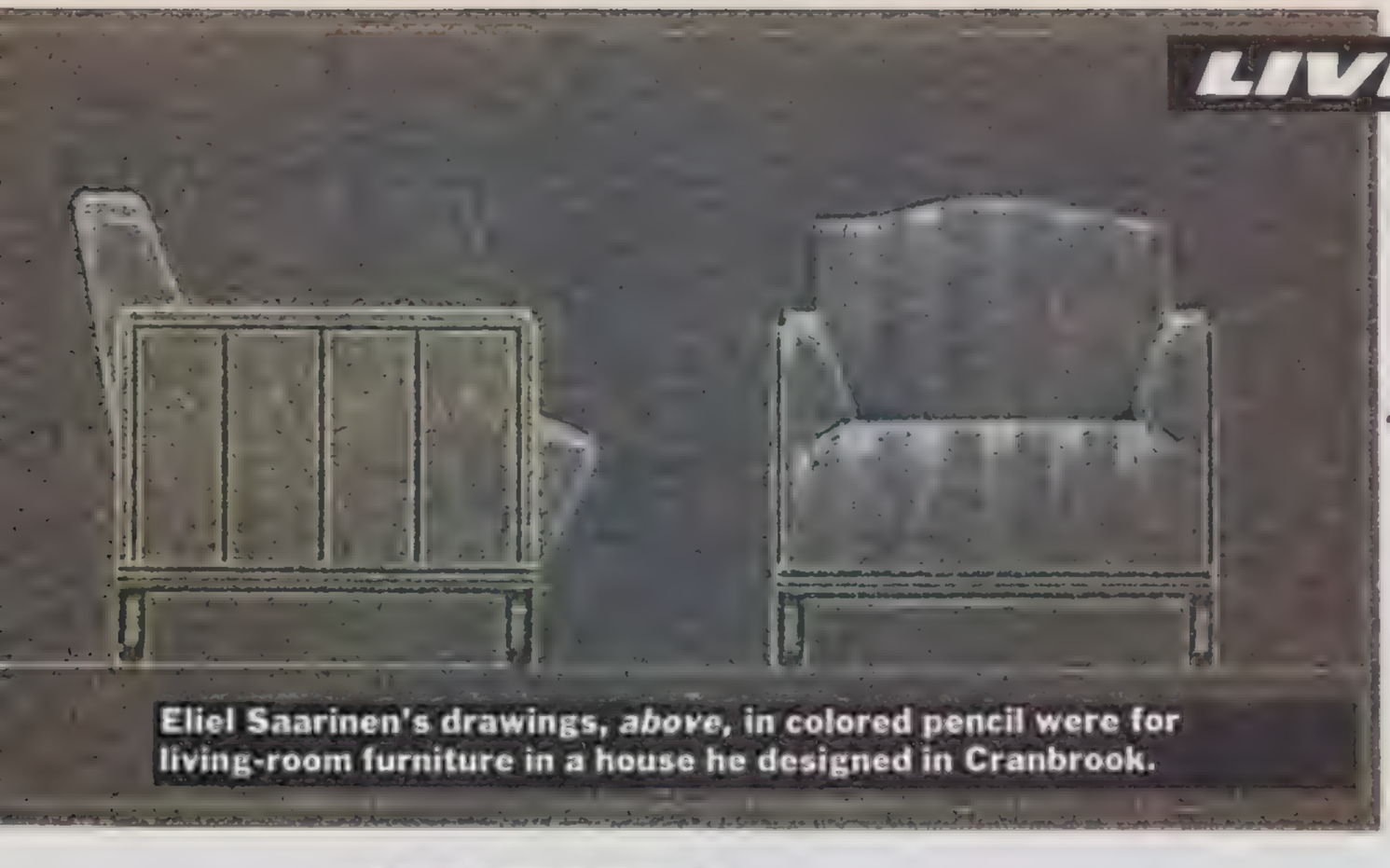

Eliel Saarinen's drawings, *above*, in colored pencil were for living-room furniture in a house he designed in Cranbrook.

Pioneers!

Out in front, they gave us the forerunners of today's designs in chairs, fabrics, interiors

By Barbara Plumb

Florence Knoll, Charles and Ray Eames, Eero Saarinen—just some of the illustrious alumni of Cranbrook Academy of Art in Bloomfield Hills, Michigan, one of the few schools in America that taught modern design in the 1930s. The Academy was the prewar counterpart of the Bauhaus School in Germany and the Wiener Werkstätte in Austria, influencing generations of designers with its emphasis on the relationship between fine and applied art. In 1925, George G. Booth, publisher of the *Detroit News* and a proponent of the Arts and Crafts movement, persuaded Finnish architect Eliel Saarinen to come to Bloomfield Hills with his wife Loja, a textile designer and weaver, and design the buildings that were to become Cranbrook.

Now, the progeny of this remarkable school are being honored in a show celebrating the Academy's first fifty years, entitled *Design in America: The Cranbrook Vision 1925-1950*, at the Metropolitan Museum of Art in NYC, from April 20 to June 17. On display: 240 works by twenty major European and American architects, designers, and artists who comprised Cranbrook's faculty and students.

Among those who helped set the course of modern design in America after World War II: The Eameses, who met at Cranbrook and later married, broke new esthetic ground with their molded fiberglass and plywood chairs; Eero Saarinen pioneered free-form architectural shapes in the big bird of a TWA terminal at Kennedy International Airport, NYC, and the Dulles Airport in Washington, DC, and designed his innovative Pedestal Chair; interior designer Florence Knoll founded Knoll International in the 1940s, spread International Style throughout America in the 1950s and '60s, and commissioned some of America's and Europe's top designers. Other Cranbrook stars: sculptor Harry Bertoia, who created the classic wire-shell lounge chair, and Jack Lenor Larsen, whose fabrics combined synthetic and natural fibers, which could be woven on a power loom but look hand-produced.

Eliel Saarinen's black and ocher paint on dining chairs' red horsehair upholstery *(above)*; Finnish-born Maija Grotell's "checkerboard with rings" vase, 1939 *(below)*

Left: Pipsan Saarinen Swanson, Eliel's daughter, designed screen-printed silk, 1952. *Above:* Pedestal Chair in ink, pencil by Eero Saarinen, Eliel's son; 1955

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ITALY IS TALKING ABOUT . . .

Wild times

WHAT'S NEW: DANGER AND VIRTUE, SOCIAL CLIMBING, SEDUCTION ON SLEDS, AND LOBSTER DINNERS IN JAIL

BY SUSANNA ZEVI

Just in case we had all forgotten that ours is a Catholic country, here are the passwords Italy seems to be living by of late: Repent, Confess, and Forgive (with Luxury, Playboys, and Kidnapping playing their own little harmony backstage).

Repent: A very useful, very Catholic word. It is extremely fashionable to Repent; everybody is doing it. First to repent were some of the Red Brigades leaders, the latest being pretty-pretty Marco Barbone. Repenting means that when the Red Brigadier is jailed, he pleads "terribly sorry" and spills the names and whereabouts of all his colleagues, plus plenty of details of their future plans and advice on how to catch them quickly. In exchange, even if he has killed several persons during his militancy, the repenter gets instant freedom (always nicer than a life sentence), plus money (plenty of it, from our taxes), and permanent protection by armed guards (otherwise, poor soul, he risks being sliced like a *salame* by touchy, absconding ex-comrades the minute he gets out).

This repenting business has proved extremely efficient and has helped to annihilate the Red Brigades in no time, so the government has promulgated a law making it official. The idea now is to extend the Repenters' Law to other classes of crime, like kidnapping and Mafia murders.

Mafiosi are already repenting, though they shouldn't be afraid of prison, as their treatment there has little to do with the normal convict's. "How can well-known Mafiosi wear silk shirts, be served lobster and Champagne on white linen tablecloths, get French toiletries, and have erotic films projected for them on request?" wonders a judge's assistant. "Is it right that they should be able to spend ten thousand dollars each, every month, on frills?" . . . It does sound rather grand, though it is clear that in spite of their great expenditure, they still haven't learned how to live—the Champagne is no Krug whatsoever but the cheapest Moët et Chandon!

Confess, Forgive: In a widely publicized interview with Mr. Agca, his attempted assassin, our inexorable Pope showed his genius for Marketing and Public Relations and managed to kill two birds with one stone. His twenty-minute speech re-inoculated the long-forgotten values of Confession and Forgiveness in millions of souls.

Luxury is back. All of a sudden, everybody seems to be hopping around in private jets like grasshoppers, young men seem to be living in black tie (wing collar), and one often overhears twenty-five-year-olds discussing how to find a perfect butler in Jamaica. Tired of years of gloomy projections, most Italians have apparently decided that we are now entering a Boom.

The Marriage: Stefano Casiraghi and Princess Caroline of Monaco

PHOTOGRAPHS BY UP

A silent revolution has created a "new economic geography," changing the distribution of wealth so that North and South have lost their traditional meaning. While big-city industries have endured years of unrest, entrepreneurs around the country have led their agile little businesses to great prosperity. The imagination and energy of provincials, once expressed only in film and literature, have changed the life style of entire regions from poor to affluent.

Telltale signs of the explosion are the sudden halt in emigration and the dramatic growth of luxury-goods consumption in these once-depressed areas: dozens of fashion-designer boutiques and travel agencies are hastily opening in the tiniest rat holes and being overwhelmed by customers. The new provincial engages in the most expensive sports, founds publishing houses that specialize in precious coffee-table literature, drives a Maserati, and, sometimes, installs gold fixtures in his bathroom—with a flash that runs from elegance to almost Saudian kitsch.

A certain kind of *(Continued on page 240)*

"Elegance is good taste plus a dash of daring."—Carmel Snow,
Former Editor, Harper's Bazaar

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ITALY IS TALKING. . .

(Continued from page 238)

seduction is back. On long weekends in St. Moritz one thing that is sure to drain all resistance from the strictest young lady is to see her handsome friend go to the Cresta Run at seven-thirty in the pale morning and hurl himself, face one inch from the ice, down the very dangerous race course on a "skeleton" sled—still in black tie and his diamond/sapphire cuff links.

Are *Playboys* back? Not really, at least not the way they were in the 'fifties: most male charmers of the 'eighties have a touch of twinkiness in them, and the best are blind drunk most of the time—though with grace and cheerfulness. Our national Porfirio Rubirosa these days is Stefano Casiraghi—THE Casiraghi, as we put it. "THE Casiraghi has made it!" gasped incredulous newspaper headlines when the Marriage to Princess Caroline took place.

The marriage ignited gigantic gossip and wonderment all over the country—nobody had ever heard about this Casiraghi before—but it seemed quite natural that Princess Caroline should marry a suburban Milano boy. Just think: 70 percent of all money feeding Monaco's banks is Italian and comes from quite unknown businessmen, real estaters, and speculators from small provinces—the kings of our invisible boom. Safe in Monte Carlo, they can drive Rolls-Royces at last (bad form in Milan or Turin), cover themselves with jewels like Christmas trees, and take Champagne bidets if they please without anybody curling up a nose at them for being ostentatious.

Luxury in Italy doesn't have to be so expensive. A sponge's paradise, Italy is the country where many luxuries are free. First, Beauty, with its calming effect. Then, many things—such as weekends in the loveliest houses and boats—that one could only get elsewhere by paying very dearly are acquired simply by being well connected.

Here, the words "money" and "rich" still have an impossibly tacky sound; and if you ask someone how much he or she makes, you'll get a blank stare accompanied by a light rasping sound in the throat. The necessary asset, rather than money, is one's upbringing, education, taste—the kind of family one was raised in. You can be quite poor and terribly chic while others may be rich and powerful but irremediably "out." You can be a penniless family that lives in a *Canal Grande* palace and knows everyone. But you must be careful because the system is trickier than it seems: sponging must seem really effortless! The minute somebody shows the slightest strain, he gets caught, labeled with ferocious humor, and that's the end of it.

Luxuries big and small are the Italian specialty, rather than comfort (comfort being something that requires good, sensible organization). Thus, domestic appliances that should make one's life easier really make it more difficult because they function only now and then; the telephone is simply a nightmare; shop hours are thoroughly inconvenient; public transportation can drive you up the wall; and state hospitals evoke Dante's *Inferno.*

So many things are changing in Italy now. One positive change is a new interest in literature, an extraordinary occurrence in a country that has always been the last in Europe in its rate of book consumption. A sign of this unexpected love for culture is the opening of a Bookseller's School in Venice. Promoted by the Mauri Foundation and hosted by the marvelous Cini Foundation on S. Giorgio Island, it is an annual seven-

day seminar where major publishers and experts will teach all the secrets of successful bookselling. Much to the surprise of Luciano Mauri, the very first applicants to the School have been a group of nuns and the leader of our national Gay League, Angelo Pezzana!

After books, film has some good news in store. There are more women film directors in Italy; among them is the excellent Liliana Cavani. Fortyish, handsome, with piercing black eyes and a refreshingly childish smile, she has been famous for fifteen years now but is still shy, curious about everything, and strangely simple. The screenwriter of the very controversial *The Night Porter,* which starred Charlotte Rampling, she has made eight other films including *Beyond Good and Evil,* with the divine Dominique Sanda, Erland Josephson, and Robert Powell.

Cavani has also successfully tried her hand at theater, opening 1979's Maggio Musicale Fiorentino with Berg's opera *Wozzeck;* she is now working on her second opera and her tenth film. The opera, Gluck's *Iphigénie en Tauride,* conducted by Gerd Albrecht with mezzo-soprano Shirley Verrett, will debut at the Paris opera in May. Cavani's film, *The Day of Success,* will be about a woman musician. The shooting is starting any minute. ▽

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Travel, now, means more—not less—body/health awareness. For business or pleasure, women are choosing hotels for, among other things, the workout facilities provided. More and more resorts are investing in fitness space and providing spa-like experiences, whether vigorous or pampering. Like Venice's renowned Hotel Cipriani, now home during "off" season—March/April, October/November—to a mini-outpost of London's well-known Shrubland Hall spa, known for luxurious body pampering, anti-stress exercise. . . . And, coming next summer, in Norwich, Connecticut, an East Coast version of California's Sonoma Mission Inn—with riding, skiing, full spa facilities (more on Sonoma, page 266). . . . Traveling is *not* the time to *start* an exercise program, but good news for women who *regularly* work out with weight machines and miss the discipline away from home: the well-equipped ocean-view exercise room aboard the M.S. *Nieuw Amsterdam* cruise liner.

VICHY: SPA STOPOVER *What France gives with one hand—the best food in the world—she "takes away" with the other—soothing overtaxed livers with doctor-prescribed dosages from various of her mineral-water springs. It's a convenient and effective arrangement that's been going on for many years, with the spa at Vichy playing a prominent role. (At left is Celestins, the prettiest of Vichy's springs and source of the mildest of its restorative waters.) Today, however, a different kind of traveler can bring a similar problem—delicious excess—to Vichy for a different, and very modern solution. A woman or man traveling on business or pleasure will find at Vichy the recent addition of a Louison Bobet Institute. Patterned after the thalassotherapy (seawater-oriented) spas of Quiberon and Biarritz, it caters to the modern spa-goer who wants supervised exercise classes and who might enjoy Scotch hose, underwater jet massage, seaweed wraps, thorough massage. Low-calorie meals are on the menu at the spa's Novotel hotel, and the nearby Sporting Club offers calorie-burning, muscle-firming sports: clay-court tennis, golf, swimming, wind surfing, water skiing. It's the kind of "spa break" Americans who are fit are demanding now on an international scale.*

RESISTANCE EXERCISE WITHOUT WEIGHTS: TRAINER BRUCE BALTZ USES A SYSTEM OF PROGRESSIVE RESISTANCE—APPLYING INCREASING BODY PRESSURE AS AN OPPOSING FORCE TO STRETCH/STRENGTHEN MUSCLE GROUPS *SLOWLY*, SAFELY. EXAMPLE: HIS TRICEP STRENGTHENER, *RIGHT*, WHICH PARTNERS CAN LEARN TO DO TOGETHER (LIFETIME FITNESS, 212/687-5735).

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Health

Update on a male birth-control pill...
improved healing for sports injuries
...birthing chair: old method/new views

By Melva Weber

NEW BIRTH CONTROL—FOR MEN

California researchers are working on a new male oral contraceptive that appears effective, free of side effects, and is extracted from the wild or "squirting" cucumber, a perennial vine commonly found in many parts of the world. The extract appears to produce a highly acid condition in the semen, causing impaired action in the spermatozoa, as well as reducing their numbers. (For successful fertilization, sperm must be present in millions and vigorous in their forward progress.) Michael F. Nassar, Ph.D., and Thomas T. Tierney reported to the American Physiological Society that preliminary study of the extract in more than two hundred men finds the product is effective within thirty minutes after it is taken, and wears off in twelve hours.

TENDONS MADE OF CLOTH

Repairing a severed ligament or tendon may become more successful with new implants of animal collagen woven into mesh, formed into a tube, and sewn into the injured tissues, reported a University of Arizona medical-surgical research team. Reporting to the American College of Surgeons, team member John C. Medlen, M.D., said the investigators wanted a tendon substitute that would not stretch or sag, would not cause inflammatory reactions, and would allow new connective tissue to grow into it. In animal tests, the mesh was almost completely absorbed and replaced by tissue and blood vessels within weeks, with no significant inflammation of tissue or rejection of the implanted material.

SAFETY AT THE SPERM BANK

At present, there are no guidelines for making sure that males giving semen for artificial insemination are free of sexually transmitted diseases. In a letter in The New England Journal of Medicine, Laurene Mascola, M.D., of Atlanta's Centers for Disease Control, Bryan York Colwell of Harvard University, and Janet A. Couch of the University of Georgia in Athens called for guidelines.

They pointed out that each year at least ten thousand women are artifically inseminated with donor sperm and transmissions of gonorrhea, cytomegalovirus, hepatitis B, and trichomonas through donor semen are being reported. In addition, it's possible for a woman to become infected with genital herpes, chlamydia, syphilis, and perhaps the agent for acquired immunodeficiency syndrome (AIDS). It's important, say these researchers, that donors of fresh sperm for artificial insemination be genetically screened and certified to be free of sexually transmitted diseases.

DONATED KIDNEY: A DOUBLE GIFT

Patients whose high blood pressure has resulted in kidney failure and receive transplanted kidneys from donors with normal blood pressure may get a double bonus—restored kidney function and a corrected blood pressure.

From the University of Alabama in Birmingham and Yale University School of Medicine in New Haven, Connecticut, a report on six transplant patients: two received kidneys from living relatives with normal blood pressure, four received kidneys from people who had died in accidents, who also had normal blood pressure. In follow-up as long as eight years later, the patients had normal blood pressure—reassurance against kidney failure in the donated organ.

The study also provided insight on the nature of essential hypertension. The kidney appears as not only the site of damage but the source.

SPLEEN PATIENTS' PRECAUTIONS

An estimated thirty-three thousand people undergo splenectomy, or surgical removal of the spleen, each year in the United States. The spleen acts as a blood filter, helping the liver in removal of unneeded particles. The organ can be safely removed if it's diseased or has been ruptured in an accident, but when the spleen is taken out, with it go some of the immune functions. Production of antibodies can be lowered, and the patient's chance of developing an infectious disease is increased. The organism most likely to get out of control in a splenectomized person, says Jeffrey A. Gelfand, M.D., of New England Medical Center, Boston, is *Streptococcus pneumoniae,* an encapsulated infectious agent. Others are meningitis, *Haemophilus influenzae,* and *Staphylococcus aureus.* In a clinical discussion published in *The New England Journal of Medicine,* Dr. Gelfand recommended that asplenic patients be vaccinated against bacterial pneumonia and bacterial meningitis, and receive antibiotics at the first signs of fever or infection. Children should receive antibiotics for at least two years after splenectomy.

"MODERN" WAY TO HAVE A BABY

Now offered as an "up-to-date" service in hospital delivery suites: an adaptation of the most ancient childbirth method—giving birth sitting up. The sitting or squatting posture has been used from earliest times until fairly recently when, at least in the Western world, most births took place with the mother flat on her back on hospital delivery tables, attended by a physician. Many physiologists and advocates of natural childbirth methods say a more upright posture helps to ease and speed delivery by permitting stronger and more efficient contractions, allowing the mother to push more effectively, and even reducing pain.

At Georgetown University Hospital in Washington, DC, a delivery chair has been used on a trial basis for several months and was found so successful that it is now a delivery option, for some mothers whose pregnancies have been uncomplicated and who preferably have prepared themselves for childbirth through prenatal classes.

The birthing chair isn't for every delivery, according to Georgetown's Jeffrey C. King, M.D. "High-risk pregnancies may require a different technique."

SWEETER LIFE FOR DIABETICS

The low-calorie sweetener aspartame, recently FDA-approved for diet soft drinks and some foods, is safe for diabetics, according to Allan L. Drash, M.D., president of the American Diabetes Association.

Aspartame is a protein and does not require insulin to be metabolized, has four calories per gram, and is nearly two hundred times sweeter than sugar. Because only small amounts are needed, its caloric value is virtually insignificant for both insulin-dependent and non-insulin-dependent diabetics. Aspartame (under the brand-name Equal) can be included in a diabetic's meal plan in moderate amounts, said the Association head; but it's recommended that diabetics consult their physicians and health professionals on the amounts and sources of natural carbohydrates as well as on the use of aspartame in meal planning.

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REGIS HAIRSTYLISTS

Travel Now

West Africa made easy...grand hotel/spa weekend...Florence aboard the Orient-Express

By Richard Alleman

Sights of spring

In addition to tens of thousands of bright-blooming daffodils, visitors to Georgia's sprawling Callaway Gardens resort will encounter an even more spectacular attraction this spring: the brand-new John A. Sibley Horticultural Center. Promising the joys of spring throughout the year, this futuristic five-acre greenhouse complex—with ponds, paths, waterfall, and trees—is the largest indoor garden in the world.

From the teeming markets of Togo, pictured above, to the primeval equatorial forests of Zaire, the countries along the West Coast of Africa offer some of the earth's most varied and spectacular sights. Especially plotted to take the rigors out of traveling this fascinating part of the world, a first-time cruise adventure from Salén Lindblad will cover West Africa from Zaire to Senegal this summer aboard the ninety-two-passenger M.S. "Lindblad Explorer." With stops at Gabon, Equatorial Guinea, Benin, Togo, Ivory Coast, Sierra Leone, and The Gambia, this twenty-eight-day odyssey will be accompanied by experts in African history, culture, geography, and wildlife. Departure date: July 13 from New York City's JFK International Airport—with a free day in Lisbon before flying on to Zaire. Cost: from $8400—excluding air fare. Details: see page 259—or call Salén Lindblad Cruising Inc. at (212) 751-2300; (213) 436-9961; or, in Canada, (514) 875-5300.

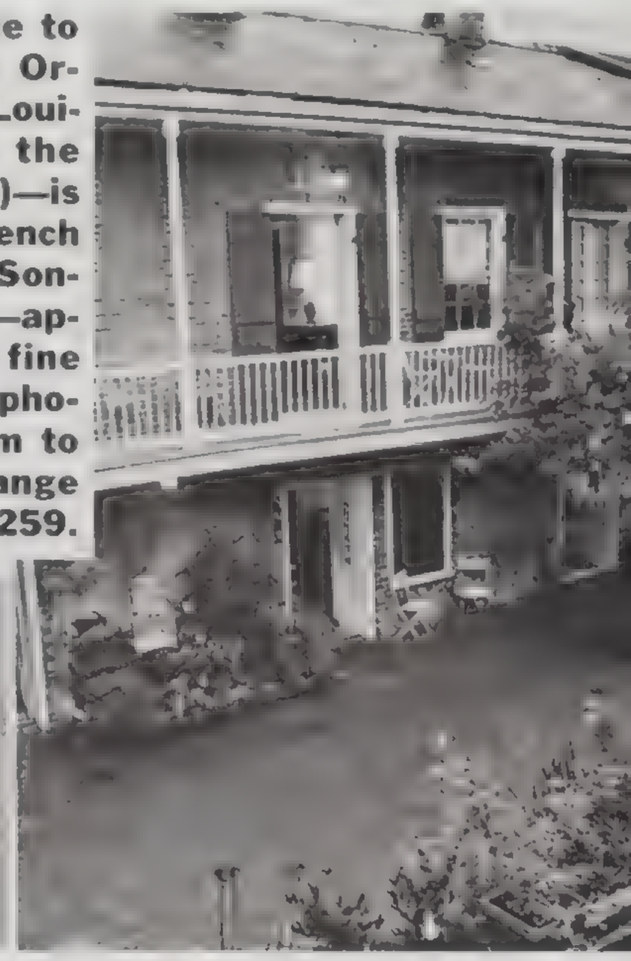
INSIDE LINES

To keep ahead of the pack . . . a few private newsletters worth knowing about: **Entree**—published monthly in California—covers the world, is especially strong on U.S. luxury resorts and hotels. Subscriptions, $30 a year; write Entree Travel Inc., P.O. Box 5148, Santa Barbara CA 93108. . . . **Passport** has been keeping its readers "ahead of the guidebooks" for nineteen years. Each issue includes short takes on a range of places and travel topics, plus a special supplement that features a single destination or theme; $40 a year; write 20 N. Wacker Dr., Chicago IL 60606. . . . **The Hideaway Report** bills itself as a "connoisseur's guide to peaceful and unspoiled places" focuses on upscale resorts and inns in the U.S. and the Caribbean; $45 a year for twelve issues, Harper Associates, P.O. Box 300, Fairfax Station VA 22039. . . . **Connections** is a newsletter aimed at traveling businesswomen. Each month, subscribers receive an insider's look at a major U.S. city and a detailed report on a subject—security, spas, tipping—of particular interest to the woman traveler; $24 a year; write P.O. Box 6117, NY NY 10150. . . . For the last word on Manhattan restaurants: **The Restaurant Reporter** tells all—often returns to the scene of a rave review to make sure success hasn't spoiled the kitchen. Sixteen issues a year for $36; write P.O. Box 3456, New York NY 10163.

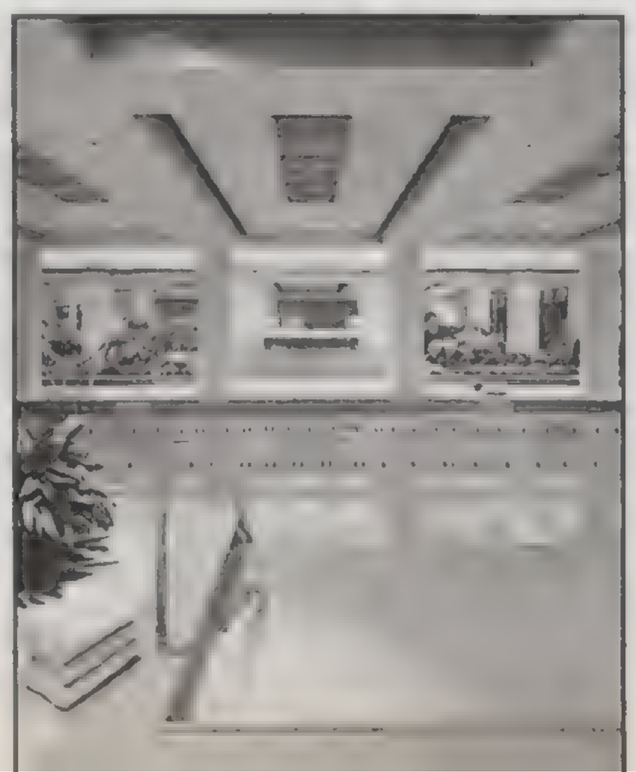
Update: The School of Visual Arts' workshops in Morocco—mentioned in last month's "Travel Now"—have been cancelled.

SOUTHERN COMFORT

A great place to base in New Orleans—whether it be for *The Sun King* exhibit at the Louisiana State Museum (opening April 29) or for the Louisiana World Exposition (May 12-November 11)—is the Soniat House at 1133 rue Chartres in the French Quarter. Created from an 1830 Creole mansion, the Soniat House clusters twenty-five rooms and suites—appointed with Oriental carpets, imported fabrics, fine antique furniture—around two jungle-y courtyards (photograph, *right*). Rates—from $90 for a single room to $200 for a large suite—include breakfast of fresh orange juice, Creole coffee, and Southern biscuits. See page 259.



FYI *The Venice Simplon Orient-Express has made some important changes in schedule and service for its spring/summer season. The basic itinerary—London-Paris-Milan-Venice—has just been expanded to include Florence. In addition, during July and August, the famed train will travel a glorious new route through the Austrian Alps. Finally, meals aboard the Orient-Express are now included in the price of the ticket. See page 259.*



PHILADELPHIA FITNESS

The recently inaugurated Four Seasons Hotel on historic Logan Square in Philadelphia is the scene of a new and surprisingly inexpensive weekend spa package. Participants check in on Friday afternoon, have a full schedule of stretch, toning, and aerobics classes on both Saturday and Sunday before checking out late Sunday afternoon. Cost—$285 for one person, $400 per couple sharing a room—includes six calorie-controlled meals, all classes, and daily massage. For information, see page 259. (*Left:* The Philadelphia Four Seasons' pool.)

TOM CRANE //

Nancy Coleman and Phyllis Klein on their 1st visit to Bermuda.

In Bermuda, one of our most valued traditions is value received.

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Our sporting values.

Bermuda's gentle, turquoise waters are a glorious setting for swimming, sailing, snorkeling and scuba-diving. There's spectacular golf on seven oceanside courses; great tennis on almost 100 island-wide courts. Another favourite: motorbiking on country roads draped with hibiscus and oleander.

Our starlit values.

When the sun sets, Bermuda shines. Perhaps you'll dine and dance on a terrace above the sea. Take in an exciting international or local show. Or enjoy jasmine-scented moonlight in a horse-drawn carriage. Whatever your pleasure, our pleasures are endless. Your Travel Agent can tell you more.

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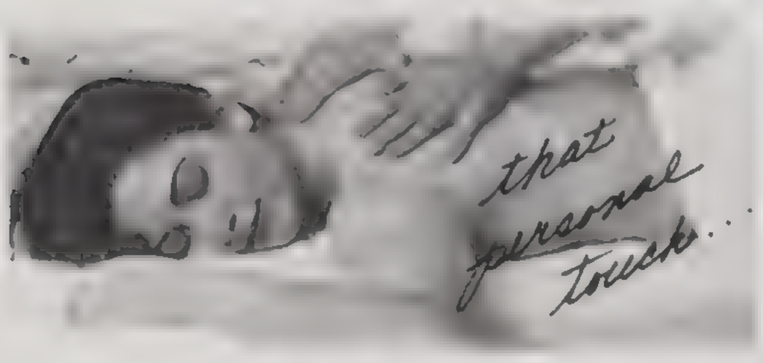
K. Peterson, Glen Ridge, NJ



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TRAVEL

The Island Urge

FOR SAVVY SUMMER ESCAPING, TRY THE TROPICS

BY DESPINA MESSINESI

Every summer, I ask myself why I bother to leave my green New England pad for tropical Atlantic or Caribbean Islands, and yet the urge repeats—and rightly so—each time. Summer in the Caribbean means total relief; it's completely different from summer's mainland climate. Sun and sea dominate, regulate one's life. I succumb to tropical heat: curiously, it makes me limp, wilt, then somehow revive. Instinctively, I seek sun—blistering hot rays—then shade under palm trees. Stubbornly, I exercise, perspire, then luxuriate in the cool of the sea.

On these islands, days begin early. Tropical greens sparkle, brilliant flowers—hibiscus, plumerias—litter the grass, morning sunrays silver the sea. At breakfast, mounds of fresh fruit seem bigger, brighter than the still lifes painted by Dutch masters. At high noon, the shadows of palms are straight as telephone poles; in late afternoon they stain the sands in dark, oblique slashes. When night comes, the sand beneath bare feet is damp and cool. The silence is deep, and the nights are ink-black except for the shine of the stars that seem almost at hand.

Another—more immediate—reason for islanding in summer is its amazingly low cost. During summer months, hoteliers slash rates some 30 to 50 percent from winter prices. Airlines also do their share and generally drop fares as well as arrange "packages" which include air fare and hotel rooms. In the Caribbean, summer rates officially begin on May 1 (some in late April) and continue until mid-December for a deliciously long, hot summer.

Each of these islands somehow preserves its special identity and yet manages, each year, to come up with news. Here, some leads on new and revamped places to stay, on where to shop and eat on the island sun-circuit: the Caribbean—plus the Bahamas and Bermuda.

ANGUILLA

The name Anguilla has a familiar ring, although most people aren't quite sure where Anguilla is: a thirty-five-square-mile dry, flat island ten minutes by plane from the Dutch side of St. Martin.

More people will know Anguilla soon: in fact, the opening of Malliouhana, Anguilla's first luxury resort, has generated the anticipation of a smash hit before its arrival on Broadway. Even though the resort's official opening is not until November 1, reservations are already pouring in for the Christmas holidays. The Malliouhana appeal: the chance to discover a new—isolated—luxury resort on a relatively little-known island.

Built out on a point on twenty-five acres, Malliouhana is circled by two miles of wide, white sand beaches. Living arrangements include twenty rooms in a spacious main house and seven villas. In contrast to the dazzling blueness of the sea and the brightness of the tropical flowering shrubs, balconied, floor-to-ceiling-windowed rooms are in serene sand colors. King-size beds sit on cool, white-tiled floors; furniture is rattan, and huge bathrooms are of caramel-colored marble. Polished Mexican-tiled paths lead to three tennis courts, to three pools and a water-sports center.

Nice extras are a branch of La Romana, the excellent St. Martin boutique, and Schumi's hair salon from London. Malliouhana's restaurant will be under the direction of three-star Michelin-rated chef Jo Rostang of La Bonne Auberge in Antibes, France. Philippe, Rostang's son, will be the on-premises *(Continued on page 254)*

Illustrations by MERLE NACHT

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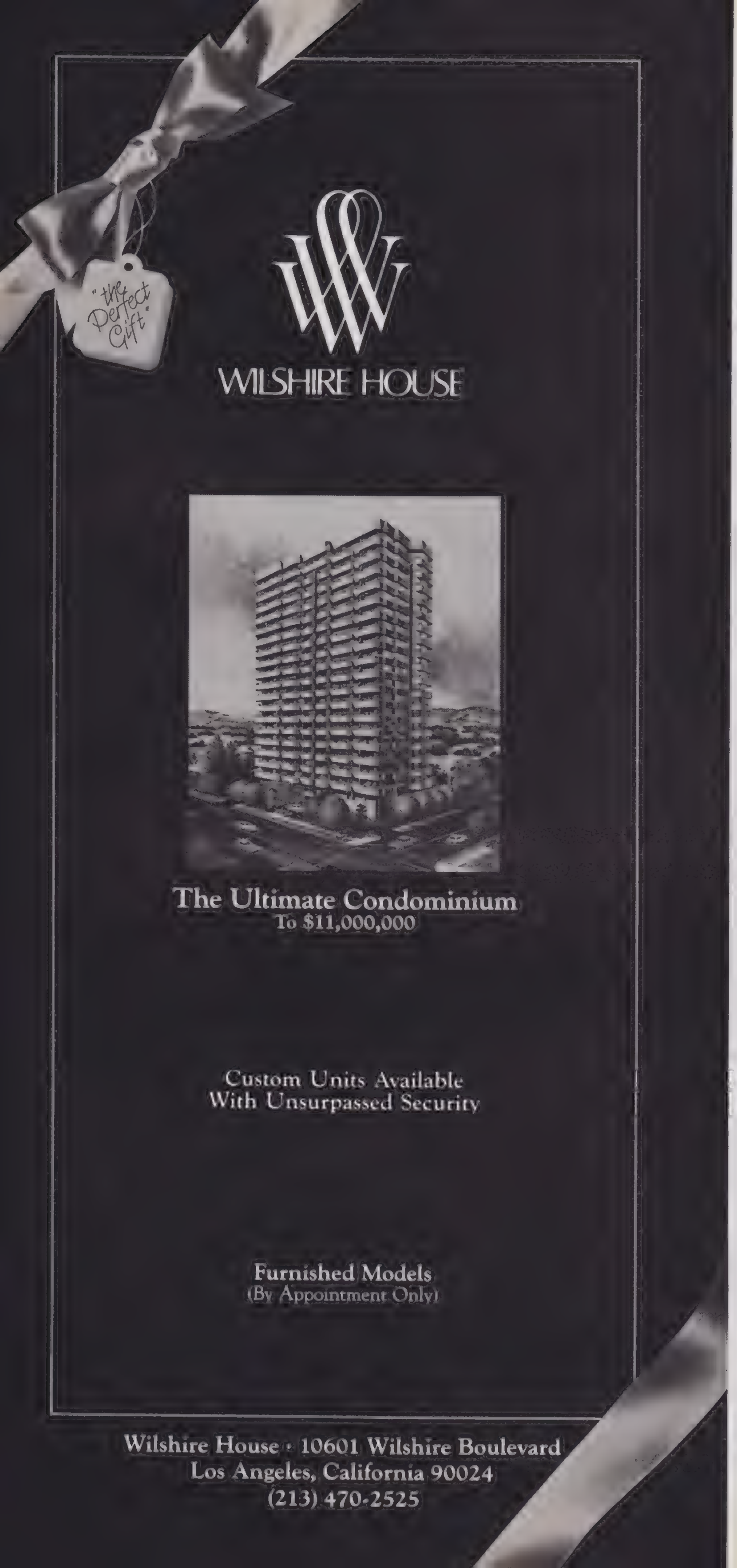

THE ISLAND URGE

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chef. Since there are no direct-to-Anguilla flights, Malliouhana will send a private plane to ferry guests across to Anguilla from the Juliana Airport on St. Martin.

Note: On British Anguilla, entry formalities at the small airport shed are surprisingly sticky: both passports and a return air ticket are required. After that, life is a tropical breeze.

ST. KITTS

The good news on St. Kitts begins with Pan Am's new nonstop flights from New York City, a definite improvement over past seasons' trafficking through Miami, Antigua, or St. Martin. In St. Kitts capital and main city, Basseterre, action revolves around the Circus. The place where everybody meets, goes to eat, see and be seen is the newly revamped Palms on the Circus. Beneath the tall ceiling of the main restaurant—all white, with windows opening onto the broad porch gallery—luncheon is buffet style, and a bowl of soup with French bread costs one U.S. dollar; in the evening, candlelit dinners are proper sit-down affairs. Filled with plants and sunrays pouring down from a skylight, A Place To Eat stays busy through supper snacks. For drinks before dinner, guests generally collect in the Garden and return again for after-dinner coffee and dessert.

For a barefoot escape at the southern end of St. Kitts, there's the eleven-room Banana Bay Beach Hotel resort, reachable only by a forty-five-minute boat ride from Basseterre. Banana Beach's attractions are swimming, snorkeling, and sailing in marvelously clean waters; monkeys frolic in the rolling green hills behind the hotel. After a day in swimsuits, guests turn up in casual clothes for candlelit dinners. With no roads, no cars, and no noise to disturb, the no-frills life—not necessarily everybody's cup of tea—promises the luxury of isolation and beachcomber delights.

NEVIS

Things on Nevis are definitely picking up. Cruise ships now make this little island a port of call. Many hotels that originally closed in summer now shut only for a month to paint and refurbish.

The news on Nevis: Golden Rock Estate at Gingerland—the hilly residential area with pastel garden houses—has added new rooms and resurfaced the tennis court; twice daily, Golden Rock's bus shuttles guests to the beach. Zetland Plantation at Gingerland, with rooms in cottages that include kitchens, has also converted an old sugar mill for rooms. Zetland's Manor House food is excellent and strong on Italian dishes. At this three hundred acre hilltop plantation, the pool is secluded, off by itself. Montpelier Plantation Inn, about fifteen minutes from Charlestown, the main

town, attracts mostly English guests. Here, a huge organic garden supplies produce for an excellent dining room.

For lunch on the beach at Tamarind Bay, the new Nevis place is Husavick, run by a husband-wife team from Canada. The dining room is on the broad porch of this lovely old beach house.

New, too: the Caribbean Confectionary, one of the first ice-cream parlors on Nevis . . . and, among the newest shops, The Sandbox Tree—a nifty gift shop with things from St. Barts, Jamaica—and Shoreline, for local handcrafts, including excellent and beautiful Nevis pottery.

The mood of Nevis? There's a saying you often hear on the island: A.D.B.D. (Another damn beautiful day).

BERMUDA

Bermuda—that wonderfully predictable island, immaculately clean and tidy, bright with flowers and freshly painted houses—gives a warm feeling of "going home" both to first-time visitors and to those returning year after year. That's the charm of Bermuda: changes are so subtle here, they slip almost unnoticed into the island's neat symmetry.

At Salt Kettle, an enchanting assortment of old Bermudiana houses, there are no startling signs that Campanile, a large private house with great verandah, has now turned guesthouse. Campanile comes with a pool; its lawn reaches down to a cove filled with sailboats. For lunch and dinner, Campanile's fourteen guests dine next door at Glencoe, a small hotel with the same ownership. From the Salt Kettle boat landing, Hamilton, Bermuda's pink capital and harbor city, is only a fifteen-minute boat ride away.

What no one could miss this summer in Bermuda will be the fleet of tall ships in Hamilton Harbour and the Great Sound. Square riggers—Spanish, Danish, Polish, Russian, British, French—will race from St. Malo, France; tall ships will also converge in Bermuda from Puerto Rico: both fleets are expected to drop anchor around the end of May. *(Continued on page 256)*

It was almost dawn when they played the last few beats of music in that little club off Avenida Copacabana. She whispered in Portuguese that my Azzaro reminded her of Amazon rain forests.

I told her she didn't have to go that far.

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THE ISLAND URGE

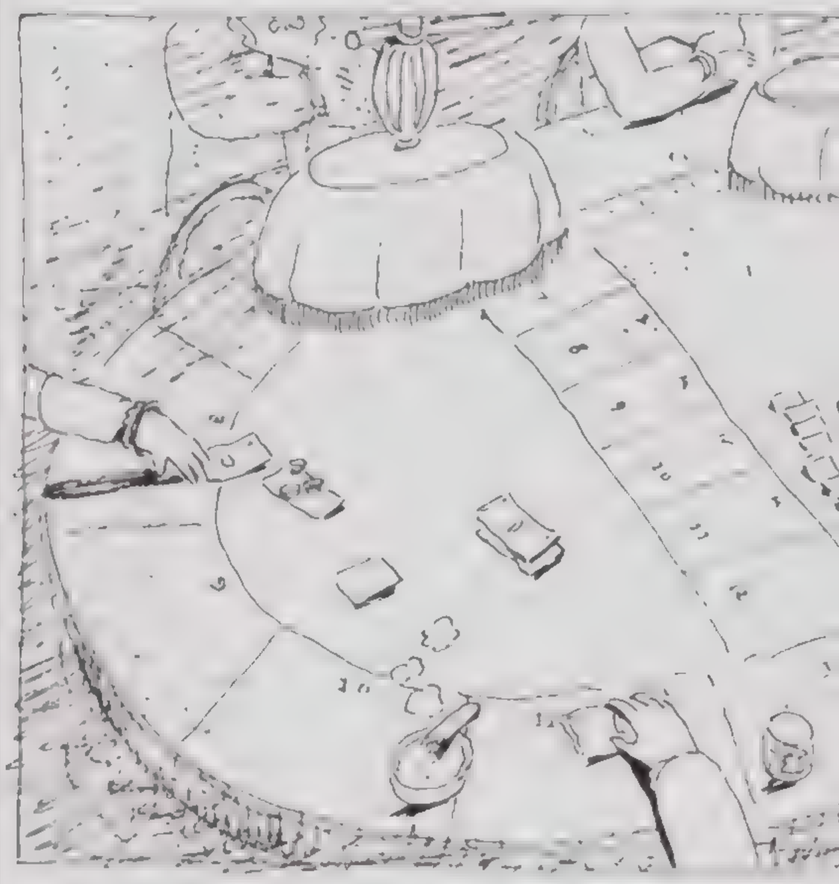
(Continued from page 255)

During the fleets' Bermuda layover, festivities will also honor the island's 375th year of continued settlement, a celebration which lasts the entire year.

Nineteen eighty-four is also a year for the Newport-Bermuda race, the great sailing classic. Some one hundred and seventy yachts sail from Newport on June 22; the first of these great speedsters is expected to arrive around June 25 in Bermuda.

BAHAMAS

Fans relish Bahamian summers. In hot weather, members and home owners at the elegant Lyford Cay Club west of Nassau have the feeling they are the sole owners of Lyford Cay's superb white sandy beach. Winters are bustling at the Club—with poolside luncheons, rounds of black-tie parties; in summer, hardly another soul can be seen sun-basking or swimming in limpid Atlantic waters the blue of tie-dyed silk.



After delicious, almost hermit-quiet days, the neon-frenzied world of the Cable Beach Casino calls: Linked to the recently opened seven hundred room Cable Beach Hotel, the casino's bright lights and click-ity-clack noise create the excitement of a carnival. Three hundred croupiers, all women, preside at Cable Beach's forty-four blackjack and half-a-dozen craps tables, at the four roulette wheels, and at the high-roller baccarat table that stands discreetly off to one side of the gaming room.

No noise penetrates the casino's Sole Mare restaurant, where guests dine facing the sea and illuminated palms. For quick sustenance and cheer, players can dash into the large New York Deli and to the bar where they can watch the major TV sports event of the day. For pure entertainment, musical comedy shows are performed at the one thousand seat theater. The news at Cable Beach: Everyone comes out a winner.

LONG ISLAND

Long Island is a luxurious private-island resort: easily reached by motor launch from Antigua, fifteen minutes away . . . and the happy news at Long Island is that this summer it will remain open until Labor Day. Here, on a three hundred acre property, guests live in six cottages—each divides cunningly into two separate quarters. Arranged like sitting rooms, all have tall peaked ceilings with ceiling fans, cross ventilation, no air-conditioning.

At Long Island, the sea is always in sight, and beaches are minutes away. There are bars, umbrellas, thatched *bohios* for shade at Jumby Bay, the nearest beach, which is wonderfully calm for swimming; rocky Flinty Bay, farthest away, is great for beachcombing. For those who love rough waves, there's Pasture Bay. Buffet lunches served at Jumby Bay include cold fruit soups, salads; there's a grill for broiling steaks, shish kebab, chicken. For dinner, all guests turn up at the open-air restaurant at the old Estate House. Low lights illuminate paths but, reassuringly, flashlights are provided for each guest. Rates at Long Island include three meals, "elevenses," tea, and, best of all, laundry.

ST. BARTS

The small French island of St. Barts usually lures a mixed bag of international people: the rich and titled, top models, best-selling authors, Mr. and Mrs. America; and the island's *joie de vivre* is contagious. As you whiz over St. Barts hilly, curvy roads, other Moped and Jeep riders seem a blur of beautifully tanned bodies. The island has so many beaches, deserted ones are always easily at hand. Food is surprisingly good, and stay-places range from airy rentable villas to hotel rooms in cottage colonies to bungalows with kitchenettes.

Good news in the center of St. Barts: the addition, this season, of ten more simple housekeeping bungalows at Emeraude Plage, on the dazzlingly beautiful Baie de St. Jean. Kitchenettes are *al fresco* affairs—on the bungalows' front porches. Another option: Chez Francine, the lively St. Barts deck restaurant where everybody seems to drop by for lunch, is a nothing of a walk along the beach from Emeraude Plage.

At Grand Cul-de-Sac, on the eastern shore of the island, the charming white cottage complex of the Sereno Beach Hotel now has new owners, a new name—simply, El Sereno Beach—and a spruced-up style. Marc and Christine Llepez, El Sereno's new husband-and-wife team, have added La Toque Lyonnaise: a new restaurant whose *chef de cuisine* trained in the kitchens of France's well-known Les Troisgros.

Other eating news: In Gustavia, St. Barts busy harbor town, the excellent take-out shop—La Rotisserie Bertrand—is a godsend for boat owners, beach picnickers, and those keeping house. Now, Rotisserie has two other *(Continued on page 258)*

On Eleuthera, the isolation is splendid: Pristine beaches, hideaway coves, secluded cottages, luxurious hotels, warm people. Only a boat ride away are Spanish Wells and Harbour Island, where the 17th century is gloriously preserved. Eleuthera is easily reached from Miami or Nassau by convenient air service via Bahamasair.

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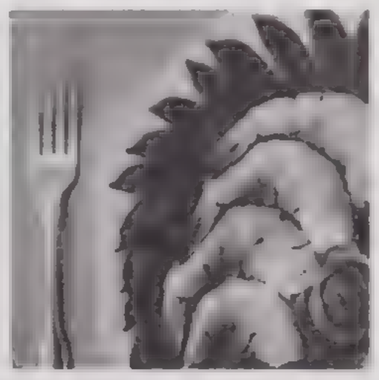

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THE ISLAND URGE

(Continued from page 257)

branches at strategic places: one in the small shopping mall at the foot of the hill leading up to Village St. Jean; the other on the eastern shore, at Grand Cul-de-Sac. Specialties, in all places: juicy roast chicken, blood sausage, duck pâtés—all cooked on the premises. Closed Sunday afternoons, all day Monday.

On Gustavia's harbor front, the new seafood restaurant Le Bringantin occupies a handsome restored nineteenth-century stone building. The indoor dining room is air-conditioned; guests dining on the terrace have spectacular views of lighted boats in the harbor and the distant pinpoint tracings made by Jeeps traveling the pitch-black hilly terrain.

Note: On St. Barts, dinner reservations are necessary year-round: in winter, because restaurants are packed; and in summer, because some are closed as staff goes *en vacances.* On all French islands, it's best to change money at local banks to benefit from the favorable exchange rate. Banking hours, Monday to Friday, are generally 8:00 A.M. to noon; 2:00 to 4:00 P.M.

JAMAICA

What's up on Jamaica? The Marbella Club at Dragon Bay, Port Antonio: newly opened, very European, with the same oomph as the original Marbella Club in Spain. The Jamaica Club fills with handsome Italian and French members, beautiful American models who, topless à l'européenne, come out of the blue Jamaican waters and stick a white hibiscus in wet hair. Tall, tanned young men play volleyball on the beach, raft down the Rio Grande—as though through the green walls of a jungle—out to a bar on a floating raft.

For lunch, there is a beach restaurant; evenings, most people dine at the piazza, with its stylized orchid house that looks like something straight out of a scene from *La Cage aux Folles.* At night, there's disco dancing in a small mirrored bungalow up on

the hill. Also on the hill: living-quarter bungalows, all done in bright chintz, all with remarkable views. The Marbella Club style: lively . . . and *laissez-faire.*

PETIT ST. VINCENT

The charm of Petit St. Vincent, a small green hump of a private Caribbean island, is clear in the nature of its news. Each bungalow along its superb sandy beaches or on hilltops with extravagant views has added new little luxuries. Fluffy white terry robes are now provided—along with small dressing-room baskets that include mini bottles of aloe suntan lotions to use against penetrating sunrays. Island cottages have no telephones, and guests summon room service by raising a yellow pennant on the mast outside their cottage door; now, a new red pennant has been added which signifies "Do Not Disburb."

Another Petit St. Vincent "bulletin": At lookout places over the blue Caribbean, additional hammocks have been strung beneath shade trees.

U.S. VIRGIN ISLANDS

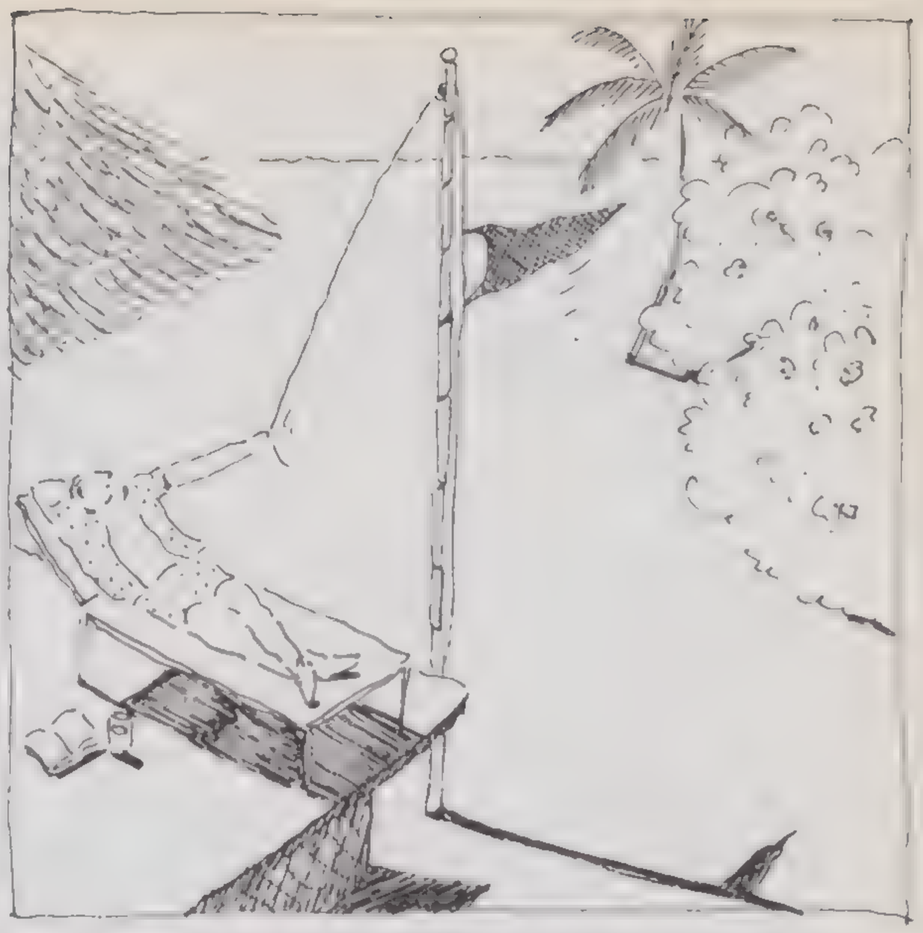
The three United States Virgin Islands, each different in size, beauty, and pace, keep adding new attractions for sun-seekers.

St. Thomas has come up with a crop of new food and drink places, a major *passa tempo* on any holiday. A new dinner and Sunday-brunch restaurant is The Stone Farmhouse at Mahogany Run, the handsome condo complex with the only golf course on the island. For a change from Caribbean food, the new For the Birds restaurant—all glass and white wicker—serves up Mexican food along with sensational sea views at Scotts Bay. In town, a new late-late place is Partners. The exterior of this sedate eighteenth-century house gives no inkling of the various rooms inside—for disco, video games, and backgammon.

On St. Thomas, Main Street in the capital city of Charlotte Amalie is the well-known duty-free bazaar of the Caribbean, with thick-walled brick warehouses converted into air-conditioned shops. Smart shoppers generally have done their homework, know where to zero in on a bargain. An internationally known newcomer is Louis Vuitton with their recognizable gold embossed signature on leathers and canvas. New, too, is Fiorucci, and their colorful assortment of clothes, accessories.

Across from the harbor of Charlotte Amalie, on small green Water Island, the Flamingo Bay Club Resort is being completely redone for a November opening; but guests are already occupying patio'd two- and three-bedroom villas here. For people headed to the Flamingo Club, a launch is waiting at the St. Thomas airport. Motor launches leave every hour for the seven-minute crossing between Water Island and Charlotte Amalie.

On St. Croix, the largest of the three American Virgin Islands, the Buccaneer



Hotel, the island's biggest resort, has added horseback riding to its long and varied activities. From newly built stables, marked trails lead through woods to green hilltops. . . . Green Cay Marina, one of the newest and most modern marinas in the Caribbean, is in full swing at Tamarind Reef Beach Hotel. The marina provides full services; its 140 slips can accommodate seventy-foot yachts. Non-boat people drop in at The Deep End for light lunches and snacks served late into the night. . . . In St. Croix's capital city, Christiansted, the new specialty shop Finesse on Company Street is owned and run by Mrs. Luz Luis, wife of the Virgin Islands' governor.

The smallest and least commercial island in the American *(Continued on page 260)*

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CARIBBEAN SUMMER: WHERE TO GO

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1129 ☐ U.S. VIRGIN ISLANDS
1127 ☐ THE BAHAMAS: "Your Bahamas" – information on Nassau/Paradise Island, Freeport/Grand Bahama, the Abacos, Andros, Bimini, Eleuthera, the Exumas – from the Bahamas Ministry of Tourism
1136 ☐ BERMUDA: "A Princely Place" – from the Bermuda Department of Tourism

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2188 ☐ LONG ISLAND RESORT, Antigua
2206 ☐ THE CABLE BEACH CASINO, Nassau, Bahamas
2207 ☐ THE CABLE BEACH HOTEL, Nassau, Bahamas
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SEBASTIAN

THE ISLAND URGE

(Continued from page 259)

Virgin group, St. John, has two special and totally different Rockresorts: the luxurious, away-from-it-all Caneel Bay, a colony of handsome bungalows with everything—everything but telephones—and, at the opposite end of the scale, Cinnamon Bay: a tent-and-bungalow campsite in a 12,600-acre National Park that encompasses about half the island.

For the first time this summer, one section of Cinnamon Bay will be used as a co-educational camp for young people aged thirteen to seventeen. Campers will live in tents, have meals in the new open-air Raintree restaurant, and take courses ranging from astronomy to wind-surfing. Camp Cinnamon runs two four-week sessions from July 1 to August 25. Special one- and two-week programs may be arranged.

Caneel Bay also has a new vacation plan: guests may choose to spend half of their holiday at Caneel Bay, then take to sea on a Hinckley yacht (bareboat or charter with captain and cook) for the remaining half.

PUERTO RICO

Puerto Rico, a U.S. Commonwealth in the Caribbean, is a strangely—appealingly—bifocused island: Its capital city, San Juan, is splashy and flashy with big hotels, casinos, discos; its countryside, like a warmer, greener Colorado—with mountains mimicking the Rockies, snowless.

San Juan news: On Condado, San Juan's span of resort hotels along splendid beaches, the Condado Beach, a hotel opened in 1919 by Cornelius Vanderbilt, has been restored to its original opulent splendor. . . . In San Juan, too, the celebrated Pablo Casals Festival will run this summer from May 31 to June 12 in the Performing Arts Center and should not be missed. . . . Also, interestingly, worth a trip: The El Comandante racetrack, at its new location, with a beautifully landscaped track, air-conditioned restaurant, enchanting topiary Thoroughbred horse at the entrance.

Twenty-one miles west of San Juan, Dorado Beach, a queenly twenty-five-year-old resort, grows better with time. At this sport paradise—great golf, tennis, swimming in glorious crescent beaches, Olympic-size pools—bars, restaurants, rooms and suites with great sea views. The new sport at Dorado Beach is "soft-tennis": played on standard tennis courts with soft, squishy balls and special racquets.

In 1973, the Puerto Rico Tourism Company began to develop a program of modest hotels and country houses modeled on the *paradors* of Spain. Some are historic mansions; others, rural haciendas. They offer comfort on a domestic scale, a chance to holiday "close to land"; now the idea is catching on. In the mountains on the western end of the island at Maricao, for example, is Hacienda Juanita: a *parador* in a working coffee and banana plantation. Grouped in long, low buildings around a patio, twenty-one guest rooms are styled on the lines of its Spanish Colonial farmhouse.

Guests collect on the ample porch of the main house for *piña coladas,* for delicious and hearty meals. Ramón Ruiz, the innkeeper, provides a commentary in English on the exotic ingredients of the series of local dishes; dinner might be beef-pumpkin stew with corn, white yams, red bananas; dessert of candied papaya, white cheese.

At the Hacienda, hammocks swing on the porch; flowers bloom fiercely; exotic fruit trees thrive on the slopes; and, in the plantation, coffee, a shade-lover, grows sheltered by banana trees.

Note: Monday to Friday, *paradors* are relatively quiet and empty, but on weekends they often fill with islanders. Liveliness—and noise levels—rises dramatically.

Also note: In the outlands of Puerto Rico, unprepossessing roadside and seaside restaurants produce surprisingly good local food. On the southwest side of the island at Cabo Rojo, an artless roadside place called Tony's, for one, serves extraordinarily fine seafood, including red snapper stuffed with shrimp and lobster. It comes with the traditional rice and beans or *tostones,* sliced plantain fried in garlic-scented olive oil. In Puerto Rico, each meal can be a feast—if one adventures. ▽

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Why St. Martin?

AN INSIDER'S LOOK AT THE CARIBBEAN'S "CELEBRITY" ISLE

BY WILLIAM P. RAYNER

Those of us who live on a tiny spit of volcanic remain in the Caribbean called St. Martin by the French and Sint Maarten by the Dutch may enjoy a simple beach life or one of urban sophistication. It all depends on which nation's side of this half-French half-Dutch island we choose to dwell. The Dutch side bristles with commerce, large hotels geared to package tours, nightclubs, casinos, and shopping centers—while the French have little villages with high-peaked West Indian frame houses whose carved gingerbread verandahs front small coves with beaches of talcum-fine sand that are edged by hibiscus, bougainvillaea, palms, and banana trees.

Posh pool—at La Samanna resort, St. Martin

The differences between the two sides of the island are further indicated by the derivation of the names of their capital cities: the Dutch, glorying in commerce, named their Philipsburg after John Philips, a Scotsman in the Dutch service, who is said to have contributed much to the town's prosperity; the French, with their love of food, named Marigot after a West Indian word meaning "fertile ground."

In spite of their differences in character, or perhaps because of them, these two neighbors have lived on the same island in harmony, with few exceptions, since St. Martin was divided by a treaty signed in 1648. Still, they refuse to become dependent upon one another for services. Each side has its own hospital, desalinization plant, telephone system, post office, electrical plant (the French at 220V and the Dutch at 110); and you may be sure that if the island had a railroad, each side would have its own—with tracks of a different gauge. The one service they *(Continued on page 262)*

Perfect port: Marigot—on St. Martin's French side

(Continued from page 261)

share is Juliana Airport, which is on the Dutch side. (The French have a small private airport out behind Grand Case which Le Grand Charles, never one to be outdone, once considered extending by tearing down a mountain to allow the runway to accept jets; but, fortunately, nothing came of that.)

Each afternoon, from the verandah of our house, which overlooks Cupecoy Beach, we can see planes from the north swooping down to alight at nearby Juliana. Cupecoy is one of those storybook coves that dot the island (mostly on the French side, though Cupecoy is an exception). It was here that in pre-Columbian times, the Carib Indians camped. An extremely warlike tribe who ate their male enemies and enslaved the women, the Caribs conquered the even earlier Arawak tribe with the bizarre result that the Carib women adopted the Arawak tongue from their enslaved sisters so they could chat among themselves in secret.

Even though the roads are terrible in some areas, it is still advisable to rent a car if you are staying anyplace on St. Martin other than at Mullet Bay. A community in itself built on 170 acres, Mullet Bay has 622 rooms, an eighteen-hole golf course, tennis courts, a commissary called Tiffany's because prices are so outrageous, and a beach that is much too small when the place is filled.

One of the best beaches on the island is a few miles beyond Mullet Bay just across the French border. This is Long Beach (or Baie Longue as the French call it), and it is here where the La Samanna resort is located. La Samanna has one-bedroom apartments—as well as two-bedroom apartments and three-bedroom villas built on Long Beach. They are of a Mediterranean style with whitewashed walls, blue-trimmed windows, and doors that open onto verandahs with umbrella-shaded tables, around which all manner of tropical foliage and trees have been planted. The place is a kind of Xanadu (and may be as expensive for you as that extravagance presumably was for Kublai Khan).

The kitchen at La Samanna is among the best anywhere—not only because it has a first-rate chef, but also because the vegetables, fruits, salads, and cheeses are flown in from France each week. The meat, in turn, is flown in from New York every day; and the fresh fish, courtesy of the Caribbean, arrives hourly. The emphasis at La Samanna is on privacy: a rather separate-tables atmosphere prevails here.

The food is generally good throughout St. Martin. Marigot has a number of first-class restaurants: Les Alizés (Vietnamese), La Vie en Rose (for fish), and Le Nadaillac (Perigord cuisine). At Le Nadaillac, Chef Malard serves, among other things, a hot apple *tartine* that he caramelizes at the table.

Whether it's the food, the bohemian atmosphere, or simply the herd instinct, St. Martin seems to attract more artists, writers, and show folk than other Caribbean islands. Jasper Johns has a house here—as does Benny Goodman. Ellsworth Kelly, Mark Lancaster, Sven Lukin, Renata Adler, Mike Nichols, Edward Albee, Vincent Canby, Barbara Howar, Diana Ross, to name a few, return each year—usually about the time the boat bearing the Beaujolais Nouveau drops anchor in Marigot Harbor.

A few miles beyond Marigot is the village of Grand Case: its only industry is eating. There are over twenty restaurants here—and many of them are very good. My two favorites are La Nacelle and the Rainbow.

Tropic style: cocktail lounge at Oyster Pond Yacht Club

Open only during the winter, La Nacelle is owned by Charles Chevillot who started La Petite Ferme in Manhattan. A young couple, Fleur Raad and David Hendrich, own the Rainbow. It is up the street from La Nacelle and has an open-air porch resting eight feet above a beach. From time to time, we have seen, from this porch, women coming down to the beach to meditate, sing, and scatter flower petals upon the sea. They are members of one of those exotic religious cults that exist on *(Continued on page 264)*

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ST. MARTIN

(Continued from page 262)

most of the islands.

In Philipsburg, the visitor is much more apt to see chips scattered on a gambling table than petals upon the sea. Two of the nicest casinos are reported to be The Red and the Black and the one at the St. Martin Beach Club. Philipsburg's most popular disco is Studio 7 at the Maho Reef and Beach hotel near the airport. For those more inclined to beachcomb, there are several hotels on the Atlantic Coast. Dawn Beach is one of them—it was first opened three years ago, has 155 villas which are attractively done and come complete with a kitchenette and television. There is also a restaurant and tennis court. Oyster Pond Yacht Club hotel, which was completely redecorated just this year, has twenty rooms and the best lagoon on the island for windsurfing and water-skiing. The view from Oyster Pond is spectacular: from the beach, the islands of Saba, St. Barts, Nevis, and St. Kitts can all be seen. They also have tennis and a very good restaurant.

Marigot looks and acts like a French Colonial town—a tropical version of France that could just as easily be in North Africa as in the Caribbean. Marigot has its own *pâtisserie, charcuterie,* French wines, cheeses, pâtés, and sausages. The *tricolore* flies everywhere. On the other hand, Philipsburg is where anything that is not eaten or drunk can be purchased. On Front Street in Philipsburg, La Romana carries the latest in French and Italian ready-to-wear. Gucci has an outlet; Spritzer and Fuhrmann, Oro del Sol (in Marigot as well), and Les Must

Island street scene: Marigot market

de Cartier carry watches and jewelry.

Among the best restaurants in Philipsburg are Le Bec Fin which specializes in *nouvelle cuisine* and Chesterfield's which features steaks, fish, and French-fried potatoes. Chesterfield's is on the harbor just outside town on the road to Pointe Blanche.

Catamarans for day cruises to St. Barts leave from nearby wharfs and these outings can be arranged through either a hotel or Wathey Travel Service in Philipsburg. There is a little uninhabited island named Ilet Pinel where few tourists ever go; it has a wonderful beach, marvelous snorkeling.

There is, of course, another thing that those of us who live on St. Martin often do nothing. ▽

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spa: a man's view

Once exclusively women's terrain, spas are now also catering to men

BY RICHARD ALLEMAN

When I told friends I was going to the Sonoma Mission Inn spa for five days, most asked why? To them, I was not overweight and seemed in shape. But I knew I had been slipping: I had not exercised regularly for almost eight months; my trousers were tight. I was well over my optimal weight. I was tired . . . "stressed out." At the spa, just how much weight I had put on in the last year—more than in the past *ten!*—flashed in giant red numbers on a digital scale. My abdominal measurements were even more distressing. Fitness director Gary Chlad and I agreed my midsection needed work.

With Peggy Doscher, spa manager, I discussed my program in more detail. I could choose a maintenance diet (1500 calories/day) or a reducing regimen (900 calories/day). Peggy suggested I go for maintenance, feeling that the week's exercise would take care of the pounds I wanted to drop.

WHAT TO EXPECT

The spa day begins with a 5:45 A.M. hike. There is time for a fast cup of herbal tea or decaffeinated coffee, then a short stretching session before loading onto a minibus for the five-mile ride to Jack London State Park—where you are invigorated by the smell of California earth: eucalyptus, redwood, evergreens.

The sun comes up over the Sonoma vineyards as we reach the mountaintop. Several of the "jocks" jog part of the way; but knowing a full morning of exercise awaits, the non-jocks (including me) settle for walking briskly. At the hike's end, I am exhausted . . . and aware of just how out of shape I have become.

Back at the spa for breakfast, a place card tells my schedule for the day:

8:30	Warm Up (stretching)
9:00	Aerobics
10:00	Slims (isolation exercises)
10:50	Juice break
11:00	Facial
12:00	Gym
1:00	Lunch
2:00	Water Volleyball
3:00	Herbal Wrap
4:00	Massage
5:00	Stress Management
7:00	Dinner

Spa space: Sonoma Mission Inn

During men's week, water volleyball is the daily after-lunch activity. (During women's week, pool exercises fill this slot.) Volleyball is a pleasant interlude: serious competition never enters into it—or anywhere into the spa program. For a man in an athletic situation, *not* having to compete is a new—ultimately unwinding, liberating—experience.

The last exercise of the day is Stress Management. I expect a lecture on how to arrange my time to avoid stress situations; instead, the session begins with easy stretch/deep-breathing exercises. We are spoken to, guided, hypnotized into a blissful state. Finally relaxed, I realize how constrained my breathing has grown . . . how wonderful it feels to really let go. Later in the week, we learn how to get "in touch" with this feeling, to control stress in our daily lives. Never having been to a spa before, I both relished *and* resisted the idea of giving myself up to five days of pampering or possible torture. Now I am glad to be here.

THE RIGHT FOODS

Our first spa dinner is typical of many we enjoy throughout the week: a slushy papaya cocktail (10 calories), followed by hot stuffed mushrooms (26 calories), and a hot spinach salad with mustard dressing (59 calories). The main course: a choice of grilled poussin (young chicken) or lobster. I opt for the latter (200 calories). Dessert is fresh strawberries in vanilla cream sauce (47 calories). Total calories for dinner: 362. *(Continued on page 268)*

Additional information about Zyderm® Collagen treatments for discussion with your physician.

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As with any medical procedure, you should be aware of the safety issues and restrictions associated with Zyderm Collagen treatments. Although your physician will review all of these points at the time of your consultation, a summary is presented below:

Zyderm Collagen is not for everyone. Zyderm Collagen treatments are contraindicated for: people who have a reaction to the required skin test or who have previously had a hypersensitivity response to Zyderm Collagen; people with a history of auto immune diseases or anaphylactoid reactions; and people who are hypersensitive to lidocaine

Zyderm Collagen is not for use in breast augmentation or for implantation into bone, tendon, ligament or muscle

All medical procedures require caution. Any injection involves an inherent risk of infection. Your doctor will, of course, act to minimize this risk

Also, he or she will take care to avoid laceration of or injection into blood vessels. With certain substances that are injected into the head or neck area (e.g., local anesthetics and steroids), there is a remote possibility that accidental placement of the needle into a blood vessel could result in eye problems. Such an incident has occurred once in an estimated 400,000 treatment injections of Zyderm Collagen, resulting in partial loss of vision in one eye.

Your doctor will take special care when injecting Zyderm Collagen around the eyes and lips, due to the thinness of the skin in these areas

Finally, your physician will monitor the amount of Zyderm Collagen you receive, as there is a limit to the amount that may be used

Extra care is required for certain people. Zyderm Collagen is used cautiously in people with histories of atopic or allergic reactions to other substances: its use has been associated with allergic hypersensitivity reactions, especially in patients who have such histories

Zyderm Collagen is also used with caution in people who are receiving immunosuppressive therapy.

Treatment is deferred in people with active inflammatory skin conditions (eruptions such as cysts, pimples, rashes and hives), or with infections, until the condition has been controlled.

Also, the safety of treatment during pregnancy or treatment of infants and children has not been established

Possible reactions to treatment. An understanding of the safety of Zyderm Collagen is based on five years of clinical data (from 1978 to the present); safety beyond that time period is not known. Ongoing research, however, will continue to provide such information.

A small number of people (approximately one in one hundred treated patients) experience adverse reactions to Zyderm Collagen. Most are of an immune nature and consist of redness, swelling, firmness and/or itching at injection sites. About half of these reactions occur during treatment despite a response-free skin test; the other half develop when the response to the skin test is not noticed or reported. While most of these reactions last between two weeks and four months, they have occasionally lasted longer

In addition, fewer than one in one thousand treated patients develop a recurrence of an outbreak of herpes simplex or an infection at an injection site.

Systemic complaints (nausea, rash, muscle achiness, headaches, dizziness or difficulty in breathing) are reported by fewer than three in ten thousand treated patients

Fewer than one in ten thousand treated patients experience scab formation at isolated treatment sites, as a result of apparent small vessel laceration This scab formation can result in scarring.

Approximately one in one hundred treated patients experiences brief episodes of treatment associated reactions, including mild swelling and bruising at treatment sites. These episodes usually last only a few hours or days and have not been shown to interfere with the success of treatment with Zyderm Collagen

Consult your doctor. Ask your physician about Zyderm Collagen treatments. He or she can best evaluate the appropriateness of treatment for you, and answer any additional questions you may have.

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Of course, Zyderm Collagen treatments cannot help every skin contour problem. And not everyone is a good candidate for treatment.

Your doctor will discuss with you your medical history, as well as the potential benefits of Zyderm Collagen and possible treatment reactions.

How to find out more about Zyderm Collagen treatments.

If you're interested in treatment, you should consult with your specially trained dermatologist, plastic surgeon or head and neck specialist.

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Collagen Corporation, 2500 Faber Place, Palo Alto, California 94303

12 83

(Continued from page 266)

Throughout the meal, glasses of water—floating a fresh lemon slice—are constantly refilled. Salt is not available, nor sugar; something called Vegit is used to spice. Portions are small, but the ritual of dinner goes on in a most civilized fashion and lasts over two hours.

Talk this first night is of private airplanes and nearby airports . . . of football . . . and weight problems. Most of the men are here to lose pounds. One businessman has gained twenty on a two-month trip to Europe; another has been told by his doctor to drop thirty. A veteran of several men's spa weeks, he finds a spa the best way to start out on a weight-reduction program.

FOR MEN: NEW EXPERIENCES

The next days unfold much as the first. Some of the men who overdid things the first day opt to play tennis rather than do organized exercise. Only two of us score a perfect attendance record for the hike, which we take more slowly during subsequent days.

During my first experience with massage, I realize how stressed out I really am. (An example of the care here: the massage table has a "trap door" at one end, so when lying on one's stomach, one's face has its own space, so the neck is comfortable.) After massage, there is time for a swim in the heated outdoor pool.

One of the great revelations of spa-going is the facial. The atmosphere, the apricot cleanser, the camphor-scented cream . . . the steam that opens up sinuses and feels good in breathing passages . . . plus the incredible massage are some of life's pleasures that, until now, I had never experienced. I am not alone in my enthusiasm: over lunch there's no more talk of football or private planes . . . but rather of the joys of facials.

A major surprise at my mid-week weigh-in: even on the "maintenance" diet of 1500 calories, I have lost five pounds. On Friday comes a bigger surprise: I have lost a total of eight and one-half important inches. I've gone back to my ideal weight (160); my trousers fit again. I feel firm rather than flabby, more relaxed than I've felt in months.

At our last luncheon (pasta salad), we are presented with our "before/after" data—as well as with spa recipes, nutrition information, and exercise sheets. In looking back on my five days at Sonoma, I realize that I got much more than a revamped, relaxed body. I had my mind reprogrammed about health, diet, fitness.

AT HOME: NEW HABITS

Take nutrition. Besides the exposure to good, simple food, a nutrition lecture one evening started me thinking. Now when I crave an afternoon office snack, I skip cookies and coffee and opt for trail mix and fruit juice.

I never realized how important it is for men to stretch *before* doing any exercise . . . or how important it is to stretch on a *daily* basis.

Our last morning's fitness class was devoted to what we should/could do upon returning to our normal lives.

- Number one: Thirty minutes of aerobics at least three times a week.
- Monitoring your pulse during exercise (a technique I learned at the Spa).
- Include isolation exercises—which concentrate on buttocks, waist, hips—in your routine. These are the most difficult exercises for men to do.
- Still another insight: Learn to respect your body—especially your back—during any kind of exercise. To this end, I learned how to do a *proper sit-up* (with hands behind head and only coming up a few inches). I also learned that the "*girls' push-up*" (done on hands and knees) is really much better than the stretched-out macho ones I'd been doing for years.

EDITOR'S NOTE: For Sonoma Mission Inn's men's weeks information, call 800/358-9022 or 358-9027; 800/862-4945 in California (Sonoma Mission Inn is in Boyes Hot Springs, CA). The Golden Door also has men's weeks; for information, call 619/744-5777. Rancho La Puerta is always co-ed (619/478-5341). Bonaventure Inter-Continental Hotel & Spa (305/389-3300) has a new men's Executive Fitness and Risk Reduction Program; The Canyon Ranch (800-742-9000; collect in Arizona 749-9000) added a week-long Executive Renewal Program for men/women. ▽

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VOGUE'S View

Great notions: ideas from couture...world shopping ...a woman's own style

CHANGES

Once upon a time—not so terrifically long ago—there was a moment when spring "arrived" . . . arrived, quite noticeably, in a woman's wardrobe. Out came the frankly delicious hat, a lighter brighter coat, beautiful pumps, or a trim navy suit—some pleasurable signal of a new season. Times have changed—clothes and women, too. And yet: In '84, in Paris, those charming signals—in decidedly softer suits, short body-conscious dresses—were the real appeal of spring couture. And nothing was more immediately appealing than the accessory details that set up those signals.

A ribboned straw bowler . . . flirty high-heeled shoes . . . a scarf not just tied in a bow but held at the neck with a jewel: Here were small—clearly feminine—bits for a woman to apply beyond the couture, not just runway "props" or theatrics. A new softness was as evident in Saint Laurent's striped blouse and sash as in the small-bodied navy pants suit that they went with. Designers piled on pearls with glee: in chokers or flapper lengths at Ungaro, pearls hung with a giant cross at YSL, ones massed at the neck or wrap-

(Continued on page 274)

What's new...

Couture is couture . . . and something of a world in itself; it's not the entire fashion or accessory story. On both sides of the Atlantic, now, the biggest news may well be a growing realm of new jewelry with a style that springs from neither grand jewels nor disposable stuff. The days of summer jewelry, in fact—of throwaway white-chalk beads—are long gone. The trend: more quality in more variety of new pieces—pieces that are nonseasonal.

That can mean new, interesting textures: a polished crystal cuff bracelet or a ring with

A NEW REALM OF JEWELRY: MORE QUALITY, MORE VARIETY, MORE STYLE

an intaglio-cut semiprecious stone. One new Corum watch has a case made of navy-blue steel and 18k gold; a dulled-looking silver—really palladium—makes up graffiti pins by Tiffany's Paloma Picasso. Barry Kieselstein-Cord, in the matte 18k-gold finish that's all his own, has this summer made whimsical top-hat or jockey-cap earrings, a "sea-horse" cuff. Metal mesh—refined to real flexibility—is the newest texture around for bracelets shaped like sweatbands, simple gunmetal belts.

Classic items—traditional looks—are being updated for new style: A chunky sports watch may be scaled down to evening-bracelet size (women, evidently, have asked for it). A Bulgari Roman-gold coin now comes as the neck-pendant on a rawhide thong. Elsa Peretti has worked a shirt-cuff shape into a bracelet of woven silk: Its "cuff link," a semiprecious stone.

Look for a new sleek, architectural style—in everything from folded-back cuff bracelets to mobile-like earrings. A designer such as Hans Appenzeller, Chris Brightman, or Dennis Higgins might translate his modern—often minimalist—style into a demitasse spoon, clock or piece of jewelry. When, in other designers' hands, bright Memphis-style mixes of color are applied, say, to parallelogram earrings, that's the one style of jewelry, this summer, meant as a momentary pleasure. The others are beyond seasons—or years.

The beguiling message at spring couture: accessory details, for a charming difference

The pearls that set up the season—chokers, opera lengths, masses of pearls: These at Dior and Ungaro. YSL details, above: waist-sashing, a boater

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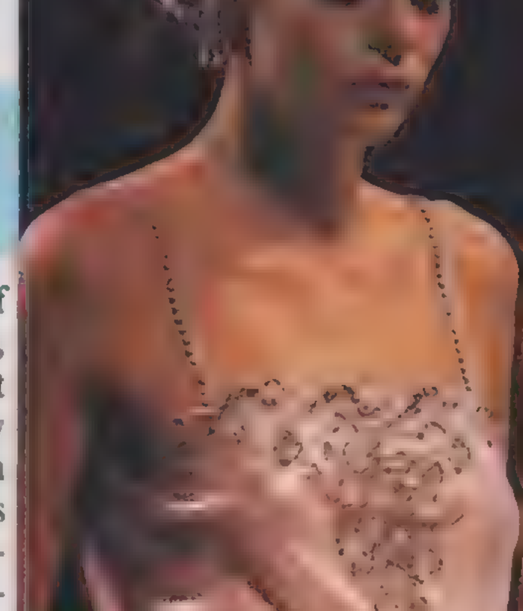
view

CHANGES

(Continued) ping a Chanel body. Those pearls, more than anything else, were the giveaway: to a season of clothes that any woman would immediately call "pretty."

That meant hats no one could mistake for a man's: YSL made his bowler deliberately small, in gold straw, with a pale yellow ribbon. The straw boater at Ungaro—in blue, with a contrasting blue ribbon. At Chanel, a small jersey hat was trimmed with the white camellia that Mademoiselle herself once loved. Silk flowers—spring's perennials—sprung up at Ungaro, at Chanel—pinned to hats, hips, lapels.

If a dress was cut short, its shoe was delicate, often adorned, and came with a high heel. Waists were sashed, hips wrapped with taffeta to show the body beneath



A *matter of detail, a style that's frankly feminine*

Softening elements at spring couture: From top, bow at neck, Ungaro; YSL's neat gold straw bowler. Small-scale, too: Chanel's camellia-ed hat. The flower, a Coco Chanel favorite

. . . and that may be the secret of couture: More than ever before, perhaps, couture means not just "fashion" but the most finely tuned dressmaking a woman can buy. What those refined clients want, evidently, is simply a beautiful way to dress. The beautiful details belong to everyone.

("View" continued on page 278)

Couture details—charming, flirtatious: At Ungaro, above, a silvery lingerie-lace camisole for a nighttime suit; YSL's (left) prettiest shoe—not only black, slingback, and high-heeled—but with a chiffon instep bow

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view

GREAT STOPS: LINGERIE SHOPPING

Once, women had the most glorious lingerie made—privately, quietly, by hand. Times have changed—somewhat

The passion is pretty much an international one: for hand-embroidered slips, dressing gowns lavished with lace, the bra-and-bikini sets of the most shameless coquette—some of the most luxurious pieces (and quiet pleasures) of fashion. Once, a truly fashionable woman had lingerie made—privately, quietly, certainly by hand. Today even couture clients, knowing vendeuses say, buy it off the peg: at great shops around the world. And those lingerie pieces, oddly, never seemed better.

In New York, women head to SoHo's Le Boudoir Giambrone: Donna Giambrone designs filmy teddies, lace jackets, sleek charmeuse pyjamas and kimono coats. Montenapoleone, on Madison Avenue, is the classic—international—stop for silk slivers of gowns, pyjamas; Europeans shop here. Also, upstairs for swimsuits, at Montenapoleone Mare. Across Madison Avenue, the newest NY lingerie spot is La Lingerie: an enchanting shop where you can riffle through French fripperies in silk-and-lace from Nina Ricci, Belgian cottons fancied with antique appliqué.

In Paris, Sabbia Rosa on the Rue des Saints-Pères carries sleek silk-satin camisoles, beaded mule-style slippers chic enough for an evening out. Chantal Thomass, also Left Bank, is known for sexy black corselets, lace underwire bras—all with a charmingly flirtatious style.

Don't be dismayed by the stolid exterior of Milan's Orchidea; inside are blush walls, crystal chandeliers. This shop has been in business for fifty years; clients call from around the world to order foundations (paper patterns on file) . . . or stop in for the hottest pink and black lace corselet. On Milan's Via Montenapoleone, at Ars Rosa, hand-stitched lace-drenched items are lifted from polished armoires, lovingly shown. Styles come in thirty-six colors, a Baskin-Robbins of lingerie.

Nowhere is fine—traditional—Italian handwork more plentiful than in Florence . . . and in Florence, Cirri is a royal find: everything made-to-order, made by hand, right down to delicately stitched buttonholes—for such clients as Audrey Hepburn, the Queen of Holland, the British Royal household. This is the place: for a bias-cut gown or more lace on a nightdress than you thought possible.

Young Londoners shop Janet Reger on Beauchamp Place for her invariably flirty silk pieces or at Night Owls for a chaste white batiste gown. At The White House, sturdily shoed ladies long have fitted items for London women. But at a dinner party, when asked about wonderful lingerie, three bachelor barristers all answered, "Courtenay." On Brook Street, this tiny lingerie shop is, evidently, a well-known source for romantic gifts. ▽

Fashion albums...

DAVID KING

Fashion models, the old fable goes, live enchanted lives: not always so . . . and yet, there's Patti Hansen. Now a movie actress, she stars in the just-out *Hard To Hold,* plays the former girl friend of rock star Rick Springfield—a role imitative of, but not equal to, reality. Patti this winter married Rolling Stones guitarist Keith Richards. Hairstylist/friend/photographer David (AKA Harry) King took the picture, *left,* for their wedding album. In a glitz-and-glamour milieu, Patti saved decorations from bridal showers, would "never do anything to embarrass my mother," bubbles about married life: "I love it! Mick Jagger asked me what's so good about marriage and I told him it's respectable." Big smile. "He just made a face and called me corny."

("View" continued on page 280)

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view

Working in style

For Helen O'Hagan, it's a way of doing—as much as dressing

If you're on the Boston shuttle dressed in full evening regalia, you could be "coming from a wedding" as an airport security guard suggests. On the other hand: you could be Helen O'Hagan, vice-president and corporate director of public relations for Saks Fifth Avenue, coming back to New York (back with Bill Blass and Oscar de la Renta) from one of the fashion events that are part and parcel of her job. A job that, in the past year, included orchestrating galas for the opening of four new Saks stores, a sit-down dinner for 650 (50 runway models in tow), cocktails with James Beard and 350 other assorted people, countless trips across the country with top designers. That's a very abbreviated list of what Helen is involved in, and she's involved in a very "hands-on" way. It's not just her job, it's her style of operating.

At the charity extravaganzas that are part of a store opening, for example, Helen in long sequin dress—carrying a walkie-talkie—mans the door, checks on caterer, security, musicians—an occasional stray elephant.

"I never know when I'll have to climb a ladder, get down on my knees," she says. "I need clothes that are unrestricting, that give me maneuverability." And—with characteristic directness—"I don't much like myself in pants." What works for day is a suit or dress, often by Adolfo, Geoffrey Beene, Missoni; a long sweater with a blouse and skirt. At night, it could be a dress or pyjama by one of those designers or by Bill Blass, Oscar de la Renta, Jacqueline de Ribes. Another basic demand: clothes with a look that's soft and feminine. She has a stock of white-collared blouses from Pascal de Courcelles, a small Left Bank Paris shop. Other "softeners": a wardrobe of silk ties, shawls, cashmere scarves.

In the interests of traveling light and being able to make a "quick-change," other accessories are minimal. Her almost-always jewelry: a heavy link bracelet that was Claudette Colbert's and her Zodiac sign—Aquarius—on a gold chain, a favorite gift from her friend and fashion mentor Sophie Gimbel, wife of the founder of Saks. When Helen came to New York from Charleston, twenty-eight years ago, she intended to be a photographer, not a maestro of store events. Even now, Helen, camera in hand, is a familiar sight at collections here and abroad. Her runway peers call her the "mother of the photographers' mafia." She loves the name and the game.

("View" continued on page 284)

In her office, *above*, the walls covered with pictures of family, designer pals, good friends such as Claudette Colbert. Helen's suit, Adolfo

Rushing out the door at Saks, Helen, *above*, in "traveling gear": a short Geoffrey Beene wool coat, Calvin Klein gabardine trousers, a white shirt. *Left:* Helen in her familiar runway stance, wearing a fisherman's vest—its pockets loaded with film, lenses

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What's new: summer charm…name workouts, comic-strip jewels… head-to-toe dressing: designer answers…finds

view

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

Call it what you will—a certain prettiness or summer charm: there's a decidedly feminine edge to a whole range of new dressing now. At Paris spring couture, that impulse might be translated as short body-hugging evening dresses or a profusion of pearls; in the world of new bathing suits, as an abundance of soft matte-jersey fabrics, shirring, or a new wrapping-and-tying allure. Suddenly, this summer, there are more bikinis around again—in soft colorings, big florals, or the barest sorts of brights. You'll find new ways of working bareness, generally: wonderful new tank and undershirt-shape tops, flirty dresses with a bit of the back cut out. None of these pieces is meant to be excessively feminine-looking; but, in all of them, the style is clear.

What's new? Suddenly, it seems, plenty of summer prints: off-beat abstract tops, skirts, and overalls from young designers, giant florals—in everything from neat sarong skirts to boxer shorts. What's surprising, often, is the way these printed pieces are being layered one on another for effect: a notion—especially in paisleys and foulards—that's showing up more and more in menswear. . . . For the ultimate paisley silk-covered comforter or the foulard-printed man's handkerchief or bathrobe a woman wants for herself, now there's Etro: a new—modern—Milan shop. Etro is a familiar name in fashion: this famous Italian house has long made many fabrics for, among others, Valentino. . . . What's coming? More shades of brown or navy as fashion colors, fewer pieces in black. Jewelry designers, it seems, are experimenting with new—warmer—finishes of gold jewelry for next fall. Stephen Sprouse, for his summer-clothes show, perched John Lennon-style round glasses on more than one model's nose. The difference, now: they're sunglasses. . . . Summer find: Omega's oversized—giant sized—softest-leather shoulder bag; more and more women are carrying one, cramming it with all they own. The surprise? Getting it in hot-pink or orange leather.

When you're dressing, ''pulling pieces together'' may be easier than ever: designers are doing it themselves. Rebecca Moses, now, has even designed underwear pieces--a cotton-knit T-shirt, undershirt, ''night dress,'' and tights--to layer under her new fall clothes. Valentino goes a step further: he takes the jewelry, belts, bags, shoes that he shows with his Valentino Night collection and offers them--the total turnout--to buy with his evening clothes. It's instant accessorizing, should a woman want that: wearing the pieces as the designer saw them worn. . . . In this Olympics '84, clothes of all sorts have come blazoned with a country's name; at fall collections time, they came to Paris. U.S. designer Kenneth Bonavitacola made up, for six American model friends, terry dresses tagged with a ''USA'' and the model's name: As they were running from collection to collection, American style wasn't hard to spot.

It's not only home furnishings that Ralph Lauren is casting his eye on, now, as a new venture; come September, he'll also be doing a new line called Ralph Lauren Bodywear. What that means is ciré nylon or terry sweat pants, jackets, and jogging shorts—plus a whole mix of leotards, unitards, legwarmers, and tights. Promised, too, are tank tops and brief bottoms: something he calls "leoparts." . . . A child's trinket, it seems, is something of a misnomer for what they're creating these days at Cartier: new chain necklaces with pendants of Snoopy, Donald Duck, or Mickey Mouse. "Snoopy" comes in sterling silver or 18k gold; the Disney pals (at $5200—$6400) are enameled and pavéed with diamonds, sapphires, rubies, or emeralds.

"A sense of leanness, honest ease: that's the real appeal of knits this summer"

What's coming? That moment in summer—that happens each summer—when, somehow, the most attractive thing around is the uncomplicated dressing of a knit. What's appealing about this summer's knits is that they're not simply T-shirt dresses and cotton interlocks: There's a whole world of newly interesting sweater dressing around for hot weather. That might be a favorite summer piece translated, now, into a lightest-weight knit: Ralph Lauren's small embroidered sweater camisole or, at Zoran, a knit sarong in butter yellow. Long skinny dresses—at Anne Klein or Calvin Klein—have a real-dressing presence by virtue of their summer-sweater weight, a deeper brown, say, or grey color. Designers are playing with scale: At Joseph, for example, a long narrow skirt and cropped easy top get paired in a gutsy grey knit; Agnès B's long ribbed tube skirt goes with a skinny tank or crisp shirt: it's a skirt to belt up, pull down, work in a variety of proportions. But what all of these pieces share, you'll find, is a sense of leanness: they're consistently narrow, to show the body inside. They also have the honest ease of wear that's the real appeal of knits, it seems, each summer.

—KATHLEEN MADDEN

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WHEN SUMMER GETS YOU THINKING-AND MOVING-A LITTLE DIFFERENTLY...

FASHION AND FITNESS COME INTO THE PICTURE IN NEW WAYS

To begin with: summer sets up priorities all its own. It's a season that demands certain changes. Most of us can slide from winter to spring without thinking about it—and, often, without so much as taking off a coat. But with the start of real summer weather, there's the start of a different way of dressing. And a change in thinking: we're all programmed slightly differently in summer. The opportunity is there—along with the desire—to get outdoors, to get moving. An obvious consequence: summer makes us aware of things we should always be aware of: just how well we *can* move, how we look and feel doing what we want to do. It's a season that makes fitness apparent at every turn.

In reality, fitness as a goal, as a way of life, is a constant today. It has nothing to do with the temperature or the season. But in summer you no longer have the escape of covering clothing, the excuse of weather. A day at the beach or an afternoon on the tennis court can force the issue. And if it takes that maillot or those tennis shorts to focus your attention on the subject, then this is the perfect time to start looking in that direction.

Any time is the right time to begin: to start caring about yourself in a day-to-day, lifetime way. To start caring about yourself because it counts in the deepest sense: there is now scientific evidence (about which you'll be reading later) that underscores what those who are fit have been saying for a long time: not only do you feel and look better, you *are* healthier, even happier if you follow a regular fitness routine. In this issue, the latest expert thinking on the subject—on exercise and motivation, on nutrition and diet, and on ways to make all of the above work to your advantage . . . along with the clothes that work for every kind of summer.

Starting with the clothes you need most and have the hardest time finding: clothes that work in a day-to-day sense. While there are obvious answers around—ever-present oversized dresses and coatdresses, man-tailored suits—there are also important differences. There is real news if you know what to look for—unexpected, sophisticated ways of dressing that don't sacrifice style for ease.

The key to this new thinking: dressing in pieces, with the star piece being the sarong skirt or a version thereof. A skirt that's different in design (operative words where all real summer news is concerned); a skirt that wraps and hitches and holds; or a skirt that wraps and drapes and can be belted high on the waist; a skirt that's a long way from a simple seam-down-the-side model. (And it's an idea you'll be seeing more of: the best skirt in the recent couture collections—and a good example of the totally body-focused dressing everywhere in Europe—was very small-fitting, narrow, draped to one side and held).

Key element in this sophisticated way of summer dressing: the coloring. This is a season of deep rich colors—the darkest navy, forest green, jewel red, tortoise-brown, deep, deep taupe—colors often worked in unusual prints. If you see black—and it looks good—you see it mixed in patterns and prints; unrelieved black looks uninteresting, "thin." The other direction: a palette of rich, romantic, desert-y shades that has its greatest impact in casual dressing.

Knitting covers new ground this summer. Instead of "throw-away" summer sweaters and cardigans, you'll find tops designed with distinct personality. In some cases, tops that finish a look—a long-line sleeveless sweater in cotton knit belted over a linen T-shirt and skirt. There are sweaters charming enough, different enough to be looks on their own—a sweater with bareness as part of the design, slit and opened over the shoulders. Or one that acts as the top of a "two-piece dress": a diamond-patterned knit pullover with a silk skirt to match.

Strong points of the season: the new bathing suits. The variety and depth of interesting designs are outstanding. The primary group—versions of racy tank suits in brilliant neon colors: hot pink, chartreuse, yellow, orange, purple. Suits that are highly body-conscious, bare, in fabrics that are at their very thinnest. Something else to watch for: terrific bikinis—with wrapped bandeau tops, with intriguing new shapes—the best in offbeat bathing suit colors; navy, bronze, grey.

Where you find the most free-spirited, most charming color this summer: in makeup—an inventiveness matched only by the sheerness of the textures. This is a good moment to experiment, to be a little more daring where makeup color is concerned. There are several new options from the special effects of a vivid turquoise eyeliner—a beautiful shot of color—to the fantasy of a confetti eye makeup for evening to the more subtle gradations of color for day: a bamboo palette of yellows and warmed neutrals or one of soft, smoky greys.

Among the rewards and pleasures of the season: a greater concentration on the leisure side of dressing. More of the news this summer—the way new thinking and new design ideas have extended into this more casual territory. Instead of a simple white T-shirt and pants: a bare, cut-in tank top in white cotton knit with matching white pants and drawstring-waist over-pants in thin stripes. Instead of a simple velours warm-up: velours in a long drawstring-waist dress striped in interesting dark tones. Instead of a simple wrap skirt, the sarong shape—again!—in a very appealing dish-toweling fabric. The point being: these are leisure clothes that go beyond basics.

A reminder: Once the season gets going (and this is the month summer clothes appear in abundance in stores)—it moves fast, both in a fashion sense and chronologically. The premise of this issue is not only how to make the most of summer while you can, but how to make the most of yourself, period. We know you can look and feel better, can move better and faster, with strength and with confidence, you can learn to "perform" to your maximum. Not necessarily to reach a set goal—entering a triathalon, for instance—though that is entirely possible—but because it's something you owe yourself and something you can deliver. It's as simple as that . . .

GOING LACES!

Starting the move into summer: the best day clothes going...and on the go! Now, with a difference: a change to richer, darker colorings that experiment with pattern and print...Another key change: a very striking difference in design—exceptional, unexpected pieces that provide a very finished, very attractive way to dress!

An immediate difference—immediate impact! Oscar de la Renta's very pulled together two-piece dressing—a looser top; a longer, bias-cut skirt—that plays with pattern, with stripes and plaids, with white on black. Of linen. About $750. May at Elizabeth Arden Salons; Nan Duskin; Montaldo's; Martha, Palm Beach and Bal Harbour; Balliet's; Amen Wardy, Newport Beach CA. These eight pages: Hair, Garren for Garren, NYC.; makeup, François Nars. Details, more stores, see last pages.

Penn

GOING PLACES!

Clothes on the go—with a difference in design; a difference in coloring. *Opposite page:* Issey Miyake's ingenious stripes—a full cotton blouse belted over full cotton "culottes." Top, about $200; pants, about $214. Turnout at Tootsies, Houston; Maxfield, Los Angeles. Top only at Charivari, NYC; Chez Catherine, Palm Beach and Canada; Fosters, Minneapolis MN; I. Magnin . . . . And a new inventiveness in pants dressing, *this page,* from Salvatore Ferragamo: softer, shorter linen/cotton pants in a deep jungle pattern. With a big, black cotton shirt. Top, about $130; pants, about $180. Salvatore Ferragamo, NYC; K. Barchetti, Pittsburgh PA; Joel's, West Chester PA; Saks-Jandel; Ruth Kishline's Country Clothes, Evansville IN; Lois Gene's, Magnolia AR. Details, more stores, see last pages.

Penn

GOING PLACES!

The move to more sophisticated, more interesting approaches to design and to color continues, in clothes that move through summer—that move! The skirt to watch this summer, *this page:* a "sarong" wrap—here in taupe linen . . . and a blouse of dark plaid linen/cotton plissé to watch for its "shift" of coloring. By Donna Karan and Louis Dell' Olio for Anne Klein & Co. Blouse, about $160; skirt, about $170. May at Saks Fifth Avenue; Kaufmann's; Montaldo's; Marshall Field's; Sakowitz; Frost Bros. . . . More interest—more charm—from Issey Miyake, *opposite page:* an oversized sweater that exposes bare skin as a part of its design, that creates a juxtaposition of stripes and color over his cotton wrap skirt. Top, about $1270; skirt, about $154. Turnout at Butch Blum, Seattle WA. Sweater at Bergdorf Goodman. Skirt at John Wanamaker; Robinson's, Newport Beach CA; Charles Gallay; I. Magnin. Details, more stores, see last pages.

Penn

GOING PLACES!

Unexpected colors replacing unrelieved black; unexpected design and finish for skirt-and-sweater dressing—what you get here. It starts, *this page,* with Zoran's very different, very attractive skirt: a longer linen "tweed" sarong wrapped and hitched and belted at will over a little black cotton sweater. Sweater, about $100. Skirt, about $160. Mid-April at Zoran Loft, NYC and Washington DC; Linda Dresner, Troy MI; Ultimo, Chicago; Jackson Graves, Minneapolis MN; The Avenue, Omaha NE. . . . From Gloria Sachs, *opposite page:* more polish, more inventiveness—her longer large-print silk skirt and cotton knit top that play with a rich range of colors. Top, about $170. Skirt, about $300. Late April at Lord & Taylor; Kaufmann's; Montaldo's; Jacobson's; L.S. Ayres, Indianapolis IN; Neiman-Marcus. Details, more stores, see next to last pages.

Penn

the beauty/fitness connection

TIME

Times really have changed. Fitness is not an occasional leg lift or two. It's a fact of survival for a woman in the modern world. Its link to attractiveness and health is a reality—an assumption every busy woman makes without even thinking about it. That's why we've assumed you know the basics: strength/stretch/aerobics. We're giving you, instead, the latest research—the powerful evidence—from the experts...the inspiration of four women who live fitness, unobsessed, intelligently. They represent the modern choices, and what the beauty/fitness connection—and these twenty-four pages—is all about...

THE FITNESS/HEALTH LINK: HERE'S THE PROOF!

BY JANICE KAPLAN

Healthy. We all have an image of what it means: skin clear, eyes bright, body in shape. Or healthy: ready to run a marathon, swim a few pool laps, get through a day with energy to spare. But in absolute terms, health is simply the absence of disease. Your doctor can give you the proverbial clean bill of health at your annual checkup—and you can still feel listless, not truly at your peak.

What most of us want to achieve: the step beyond good health—the step that takes you to being fit. "Traditional medicine said people were normal if they were free of disease," says William Southmayd, M.D., medical director, Sports Medicine Resource, Boston. "But then we look at athletes and realize that they're better than normal. Passive fitness—the simple absence of illness—isn't enough for many people now."

There is a progression from illness to health to fitness. Making it all more complicated: doctors are beginning to find clear connections between fitness—measured by how much you exercise—and staying healthy. "We've always intuitively assumed that exercise is good for you—more or less like spinach and a good night's sleep," says Lenore Zohman, M.D., director, Exercise Laboratory and Cardiac Rehabilitation, Montefiore Medical Center, New York City. "People who are fit don't seem to get sick as much, they have more stamina, and their digestion is better. A lot of doctors would swear to all that; but for a long time, it was undocumented."

The documentation, much of it preliminary, is coming in now—and the evidence is stunning. Exercise seems to affect the aging process, our ability to handle stress, weight control, and the overall functioning of vital organs and body systems. "Being fit means that your body is working optimally, at the least physiological cost," says Dr. Zohman. The best news: it's never too late to benefit from the effects of exercise.

EXERCISE AND AGING

There is no conclusive proof that exercise alone will help you to live longer—but it clearly can help you to age more slowly and more gracefully. Stiff joints and muscles often can be "unfrozen" through exercise and regain their full range of motion. Often it is underuse, rather than internal degeneration, that causes loss of movement.

"You see a lot of people, even in their forties and fifties, who can't move their arms overhead," says Robert Buxbaum, M.D., assistant professor of medicine, Harvard Medical School. "Usually, it's because they've gotten into fixed patterns of movement and have neglected to use their shoulder joints to their fullest extent." Other joints that often become unnecessarily stiff: hips, elbows, knees. Diseases like arthritis that cause limited motion in joints won't be cured by exercise, but they can be ameliorated. "Exercise has a great impact on preventing some of the disability associated with arthritis and bursitis," says Dr. Buxbaum.

Similarly, exercise seems to have a big effect on the function of the nervous system. Proof of the mind-body connection: At least one study shows that if you exercise, you stay mentally sharper as you age; your reaction time does not decrease.

One of the biggest dangers for women as they get older is osteoporosis—the thinning of the bones that often leads to fractures, immobility in later years. Inactive women may begin losing bone mass as early as age thirty. There's a steady drop of about one percent per year—which doubles after menopause. By age seventy, some women have lost one-third to one-half of their bone mineral mass.

"But that doesn't have to happen," says Joseph Lane, M.D., chief, orthopedic division, Memorial Sloan-Kettering Cancer Center, and chief, metabolic bone disease, Hospital for Special Surgery, NYC. "This is a case where form follows function. If you stress bone, you make bone." Bones are like muscles—use them, and they get stronger, thicker. If you haven't been exercising, build up slowly so that you don't overstress the skeleton and end up with a stress fracture instead of a sturdier frame. Bones respond to physical activity at any age. In one study, women in their *eighties* who began exercising *gained* more than 2 percent bone mass, while nonexercising women in a control group *lost* more than 3 percent.

Also vital for building strong bones: calcium in the diet. "Pretend you're a growing kid again," advises Dr. Lane. "Taking in 750 milligrams of calcium per day—or about three eight-ounce glasses of milk or the equivalent—is critical at any age for building bone."

Poor nutrition can leave you aerobically fit but skeletally unfit. "Consider ballerinas, who are always dieting to the point of relative *(Continued on page 323)*

Inspiration!

WENDY WYLAND

Ultimate goal, exciting challenge! . . .
the pursuit of excellence in sports.
For all of us—for Wendy Wyland, here,
who has a shot at an Olympic gold medal—
it's a thrilling achievement,
as women reach new heights. . .
doing what they never dreamed possible;
training for *twelve* new Olympic events
in Los Angeles this summer.

Co Rentmeester

Confidence!

WENDY WYLAND

Commitment.
Control. Concentration.
That's what it takes to achieve
a stunning performance.
Win or lose, sports are changing
women's images, attitudes.
"Muscles *are* attractive...feminine.
It's important we establish
ourselves as athletes"

Details, last pages
Interview, page 216

Co Rentmeester

Stretch!

ALLY SHEEDY

Live fit…think fit!
Use your body every day,
stretch out every muscle.
"Work *with* your body; make it the
best it can be."

Move!

ACTRESS JAMIE LEE CURTIS

The best aerobic exercise—
for anyone, any fitness level—
is a fast walk. It's invigorating, relaxing,
weight-controlling, health-enhancing.
"Like all women,
I'm bored with exercise,
but the one thing
I *always* do:
I walk *everywhere*!"

Details, last pages
Interview, page 216

Co Rentmeester

Strength!

SHARI BELAFONTE-HARPER

Sweat. Strain. Muscle.
Women are deriving added pleasures,
powers from weight-training...
from pushing their bodies
to new limits—
"I *see* results fast—
my shape is the same; but my
body is *stronger!*"

Details, last pages
Interview, page 216

Co Rentmeester

exercise: latest thinking

The five questions women ask most often about exercise. The expert answers from nine top fitness pros

OUR EXPERTS

Orthopedists
Fred Allman, M.D.
Richard Dominguez, M.D.
Lyle Micheli, M.D.
William Southmayd, M.D.
Thomas L. Wickiewicz, M.D.

Sports psychiatrist
Melvin Thrash, M.D.

Exercise physiologists
Larry Gettman, Ph.D.
James Santomier, Ph.D.
Jack Wilmore, Ph.D.

WHO'S AN EXERCISE EXPERT?

It was bound to happen: Now that we all want to be fit and get in shape, a cottage industry of "experts" has sprung up to help us. Unfortunately, many spas and gyms still hire instructors who look good when they exercise—but don't have much expertise in their field. Whether you're a novice or an advanced exerciser, don't blindly follow the leader of your calisthenics or aerobic-dance class.

"Often classes are led by young women in great shape who love to stretch," says Richard Dominguez, M.D., an orthopedic surgeon, and co-medical director, Sports Performance and Rehabilitation Institute, Illinois; author of *The Complete Book of Sports Medicine* (Scribner). "They can't imagine anyone would have trouble stretching; they keep urging you on. That could get you into trouble. You have to listen to your body—not just to the instructor."

You must also beware of those fitness centers—and there are many—that provide you with too little attention. "Don't head for Joe's Barbell Center if you've never worked out with weights before," advises William Southmayd, M.D., of Sports Medicine Resource, Boston. "That might be fine for men who've 'pumped iron' for years, but *not* for women who are new to the sport and who want to use weights to get properly toned."

The best idea: Look for instructors with degrees in exercise physiology. "That isn't the only guarantee of quality," says Dr. Southmayd, "but it does guarantee someone with a fair amount of knowledge and training."

While some fitness centers provide you with too little attention, others may provide too much. The latest fitness trend: exercise centers, many run by doctors, offering medical tests and extensive laboratory screenings. Only after these tests have been completed—the results usually compiled on an extensive computer printout—are you given an exercise program. Later medical screenings are meant to gauge your progress.

How valuable—and necessary—is this? "It depends on your goals," says Dr. Dominguez. "Fitness is achievable with thirty minutes of aerobic exercise, three times a week." Whether you take a brisk walk or work out on hi-tech equipment in a fitness lab doesn't make a difference. "Frankly, I think the overly scientific approach discourages some people," says Dr. Dominguez. "You can't get too concerned with the science of fitness and forget about enjoying the exercise."

(Continued on page 395)

THE RIGHT PROGRAM?

Whatever type of exercise you do—whether you play tennis or work out at a gym—experts generally agree that you must include adequate *stretching*, *strengthening*, and *aerobics;* for health reasons, the last is the most important (see page 296). Sometimes forgotten—especially by women—is *muscular fitness*, important on its own and as a means to achieving endurance, a strong heart and lungs. "Often a woman gets on an exercise bike, and her quadricep muscles give out long before her heart is working at its maximum, so she has to stop," says Dr. Southmayd. "If muscular endurance is poor, you can't attain maximal endurance training."

Not only *what* you do but *how* you exercise counts. While warm-ups and cool-downs must accompany aerobics, stretching can be done anytime. *Alternating* aerobics with strength exercises seems to be the most results-producing, especially for women. Aerobics will help you to lose weight and fat pockets; strength exercises tone underlying muscles, make you look firmer and leaner. (For a comprehensive aerobic/strength program, see "The Super Circuit," March Vogue.)

It's also important to get in shape to play your sport, rather than playing a sport to get in shape. Dr. Dominguez recommends that, to avoid injury in a sport, you develop a stable body "core." That means strong abdominal, spine, and side muscles. Flexibility, which may be valuable for grace and ease of motion, can actually be a detriment if *not* accompanied by strength. "If you stretch beyond the point of muscular control, you risk tearing muscle, tendon, or ligament," says Dr. Dominguez. "Strengthening the surrounding muscles is a much better way of achieving increased range of motion."

One controversy among exercise

physiologists is whether you should work to develop your body's natural assets *or* work to complement them. "I don't recommend that a woman who is muscularly very tight go to a ballet class," says Dr. Dominguez. "Most likely, she will pull a muscle or tear knee cartilage. You can be muscularly tight and still be fit." Others disagree, insisting that all parts of the fitness triad are very important.

Choosing an activity that fits your body type means you are more likely to do it. Says Dr. Southmayd, "Your goal should be lifetime fitness—and that means finding something you like, so that you'll stick with it."

MOTIVATION: HOW TO GET AND KEEP IT?

New research shows that fully *half* of all exercisers drop out within the first six months of adopting a fitness program. After one year, the drop-out rate shoots up to an astonishing 80 percent; and, instead of achieving weight loss and improved cardiovascular performance, a woman who quits is left with feelings of guilt and failure.

"Only about one-fifth of the population is motivated to exercise," confirms James Santomier, Ph.D., director, Physical Education and Sports Program, New York University. Fitness is a way of life for this lucky minority; when the alarm clock rings they are off and running—literally. Of the remaining 80 percent, about half remain sedentary; the others work out sporadically. These statistics are so reliable that health clubs overbook based on the theory that only one of five members shows up with any regularity.

If fitness experts have their way, however, these odds may soon be reversed. Patterns have emerged among exercise drop-outs identifying some problem areas that interfere with motivation. The good news: old habits *can* be unlearned as long as you're open to change.

"We have found autosuggestion to be successful," says Dr. Santomier. "When you mentally focus on what you want to do—such as picturing yourself in a regular exercise program—you are more likely to follow through."

With this in mind, a woman should determine her attitude on these four main points:

Short-term goals: A clear set of immediate goals can help maintain impetus. If weight loss is your goal, establish some dietary rules as well; exercise alone is not sufficient. For some, the best short-term goal may simply be to stay in the program for the next two weeks.

The only requirement of your goals: that they be *realistic;* a common pitfall among beginners is taking on too much too soon—and dropping out from exhaustion. In the early stages of a new program, duration of each session should be measured by perceived exertion and *not* by the clock. If you're tired after five minutes, stop there. Pushing yourself can only backfire at this point.

Another idea: learn more about how exercise affects your body. For example, one-half hour's worth is probably burning 250 calories; this could translate into one-half pound of *real* weight loss a week.

Stamina: The body needs two to four weeks to adjust to the acceleration of physical activity. During that time, the beginner may have to cope with a certain amount of discomfort. At first, you may feel worse; but that initial month tests your mettle. The sudden burst of activity produces some predictable aches and pains, and all this effort may even temporarily cause fatigue; but once the beginner passes that hump, she reaps benefits.

Time commitment: The real problem here is not lack of time but priorities: as the last item on a *(Continued on page 398)*

HOW MUCH EXERCISE IS ENOUGH?

Today, exercise is widely accepted as an important part of our daily existence. However, fitness experts are beginning to recognize that *exercise beyond a certain point can have negative consequences.* Like most medicines, in proper doses exercise can be of enormous benefit; but overdosing can have long-term—even life-threatening—results.

In 1978, the American College of Sports Medicine (ACSM) published the following guidelines, detailing the quantity and quality of exercise necessary for developing and maintaining aerobic fitness in healthy adults:

1. **Frequency of training:** 3 to 5 days per week.
2. **Intensity of training:** 60 to 90 percent of your aerobic capacity (see chart, page 395).
3. **Duration of training:** 15 to 60 minutes of continuous aerobic activity (high intensity for short duration or low intensity for long duration).
4. **Type of activity:** Any activity that uses large muscle groups, that can be maintained continuously, and that is rhythmical and aerobic in nature.

Some of those who have taken up exercise are finding that the habit can become addictive: Removal of regular physical activity from daily life results in withdrawal-type symptoms that actually leave their bodies craving exercise. Exercise addiction is present when an individual *must* have daily exercise to cope and, when deprived of exercise, experiences symptoms ranging from anxiety, irritability, restlessness, insomnia, and generalized fatigue to declining personal relationships. Barring real difficulties, this is, in fact, a *positive addiction* to exercise, and developing it should be your ultimate goal, since it provides some assurance that you will *stay* with an exercise program once you start (see "Motivation").

People who overindulge in exercise, however, are potential victims of "negative addiction"—a compulsive behavior leading to a breakdown in *optimal* physical and/or *(Continued on page 395)*

INJURIES: ARE THEY REALLY NECESSARY?

As more and more women are exercising, working out, playing sports on a regular basis, more of us, too, are suffering from exercise-induced injuries. Yet the vast majority of these injuries, say experts, result not from sudden, unavoidable trauma—a fall on hard pavement, a collision with an overeager opponent—but from recurrent small errors in exercise training and technique that are, it turns out, very much within our control to prevent.

How to avoid what experts agree are the five most common injury-causing exercise errors:

- *Don't do too much too soon, or you'll succumb to so-called "overuse syndrome."* "Women in particular are often inexperienced in the basic concept of physical training, which requires a slow, *gradual* adaptation of the body to withstand slight increases in the intensity, frequency, or duration of exercise," said Fred L. Allman, M.D., director of the Sports Medicine Clinic in Atlanta, Georgia, who spoke at the 1983 White House Conference on Physical Fitness and Sports Medicine.

"When it comes to exercise, it simply is not true that, if a half hour of aerobics is good for you, an hour will be better. Your aim in exercise should be to push yourself not quite to the limit but near to it, to a point where you are working hard but not nearing exhaustion. Two other important points: Exercise should *never* hurt while you're doing it. And any post-exercise soreness should always disappear within twenty-four hours."

What experts recommend *every* exerciser, beginner *(Continued on page 396)*

HEALTH DEBATES

DIETS VS. THE DOCTORS:

You may "be what you eat," but who knows the right foods?

BY MELVA WEBER

Everyone wants to "eat right," but there's little agreement on what makes a healthful diet. Should salt be shunned? Is fat a villian? Is there a "magic" diet or product that will make slimming a breeze? Some medical authorities tell us that we're eating our way into heart attacks, strokes, and avoidable cancers. Others say this is unproved; they advise only balance and moderation. One thing is clear: health and weight control result not from short-term diets but life-long good eating habits. Here, an analysis of the current thinking among those in the nutritional know

Agreed villains:

Obesity
Sodium
Crash diets
Weight-loss drugs

Still controversial:

Fat, saturated fat, cholesterol
Carbohydrates, fiber
Salted, cured, smoked, and pickled food

HEART ASSOCIATION SAYS EAT THIS WAY:

● Reduce fat in the diet. Currently, Americans receive about 40 percent of their calories in fats; this should be reduced to 30 percent or less, says AHA. If your 2100-calorie daily intake includes 800 calories of fat, it's wise to cut down to 600 fat calories. The difference, 200 calories, is about the amount in two tablespoons of oil or butter.

● Reduce saturated fats so they amount to less than 10 percent of total calories, because they raise blood cholesterol levels, particularly in the LDL particles that increase clogging deposits in blood vessels. Clinical studies have shown that reducing saturated fats from 17 percent (the average) to 10 percent will lower the blood cholesterol about twenty points.

● If your weight is right, calories eliminated by reducing saturated fat can be replaced by unsaturated fat (most vegetable oils except palm and coconut) up to about 10 percent of total calories. This leaves a third 10 percent which may be in the mono-unsaturated class (olive oil is an example), or replaced by increasing "complex" carbohydrates (starches instead of sugars).

● Generally increase the complex-carbohydrate foods, including vegetables, beans, grains. When these foods replace saturated fatty foods, blood cholesterol and LDL levels usually fall.

● Reduce cholesterol-containing foods. Even though cholesterol intake in the U.S. has dropped over recent years, it's still about 450 to 500 milligrams per day. AHA would like to see the United States average at less than 300 milligrams daily, the amount in one large egg. A drop of 100 milligrams daily can produce a fall of about seven points in blood cholesterol levels.

● Watch your weight. The Heart Association regards excess body fat as a risk factor associated with unfavorable blood cholesterol, high blood pressure, and diabetes mellitus, and in some male groups with *(Continued on page 398)*

NATIONAL CANCER INSTITUTE SAYS EAT THIS WAY:

● High fat intake is linked to increased cancer rates, notably colon and breast cancer. The average United States diet should be altered to reduce both saturated and unsaturated fat, and the present total of 40 percent should be lowered to 30 percent (exactly the recommendation of the Heart Association).

● Generous use of fruits, vegetables, and whole grain cereals is associated with lower cancer occurrences, and is recommended by the diet-cancer committee. Particularly emphasized are citrus fruits, carotene-rich (deep green and yellow) vegetables, and cabbage-family vegetables—Brussels sprouts, broccoli, cabbage itself.

● The committee found no effects on cancer risks associated with supplemental nutrients such as vitamin pills, but pointed out that at present the health effects of high and potentially toxic amounts of these supplements are unpredictable.

● Populations that use a great deal of salt-cured, salt-pickled and smoked foods have higher rates of esophagus and stomach cancer. Some smoking and pickling methods produce higher levels of cancer-causing compounds in animal tests, and are therefore suspected of causing human cancer. The committee suggests that foods prepared in these ways should be used sparingly.

● Some non-nutrient substances in foods, whether naturally occurring or from contamination, present possible cancer risks. The committee calls for continued efforts to prevent food contamination by these compounds. Substances that may get into foods as colors or preservatives or from contact with packaging should be evaluated for cancer activity before being allowed in the food supply.

● Alcohol should be used moderately if it is used at all, because excessive alcohol (especially along with smoking) is associated with higher risks of lung and digestive-tract cancers.

Some of the most powerful groups in America's "health establishment" are in the grips of controversy: are we indeed the healthiest, best-fed people on earth, needing no special dietary guidance except that of moderation? Should significantly altered food habits be advised only for people at "high risk" or those who already have health problems such as clogged blood vessels, dangerous overweight, or high blood pressure?

Or are we instead eating our way to early disability and death, plastering the inside walls of our arteries with fatty residues, and weakening them to the rupture point as we build up blood pressure? Could many heart attacks, strokes, and cancers be avoided through definite and permanent dietary changes?

Are America's food habits so bad that nationwide diet reform is warranted? The American Heart Association says yes. The American Medical Association says no. And the prestigious National Research Council, an arm of the National Academy of Sciences, appears at this time to be reaching in both directions. Its Food and Nutrition Board does *not* advise the general public to cut down on fat, saturated fat, or cholesterol; but *another* National Research Council committee, on diet, nutrition and cancer, has issued guidelines calling for most of us to reduce our fat intake by at least one-fourth, to eat more fresh fruit, vegetables, and whole grains, and to cut down on salted, cured, smoked, and pickled foods.

The food industry gets involved in the debate because nutritional advice coming from medical organizations and government agencies may be vitally important to markets. Health leaders see dietary advice as highly important because it has long-range impact on the state of health of millions of people. As individual citizens, we all want the best advice the experts can give us. What is behind the disagreements and debate?

All hands, presumably, have access to the huge body of health statistics and research results that form the basis for the differing diet recommendations. Those who oppose sweeping diet change generally discount the findings of epidemiology, the science that relates patterns of disease to population groups with their varying factors, such as eating habits.

Robert E. Olson, Ph.D., then chairman of the Food and Nutrition Board task force, thinks this science cannot prove a cause-and-effect relationship between those variables and the disease; proof must come from other kinds of medical experiments. Dr. Olson testified before Congress in support of the Food and Nutrition Board position not to endorse general reduction of fat, saturated fat, and cholesterol, increase of starch carbohydrates and fiber, or reduction of sugar. When the diet-cancer recommendations were released, Dr. Olson said, "My feeling is the evidence linking diet to cancer is weaker than that for heart disease."

But Clifford Grobstein, Ph.D., professor of biology and public policy at the University of California, San Diego, and also chairman of the diet-cancer committee, speaking for the fourteen-member panel, said, "We have recognized that we should try to put what we learn to use as soon as possible." However, Secretary of Agriculture John R. Block has said, "I'm not so sure government should get into telling people what they should or shouldn't eat."

Food and your heart: a connection?

The American Heart Association has been issuing recommendations on diet for more than a quarter century. The Cleveland Clinic's renowned heart authority Irvine H. Page, M.D., an early president of the Heart Association, led the first AHA committee reporting a summary of evidence that related diet and atherosclerosis in 1957. The association has been continuously studying and updating the work ever since, has published three editions of an offical AHA cookbook carrying the "Prudent Diet" message to the public. The Prudent Diet was born in the 1950s as experimental guidelines for eating adopted by the Anti-Coronary Club of the New York City Department of Health. It called for cutting down fat meats, high-fat dairy products, eggs, and hydrogenated (solidified) shortenings.

The heart people are still giving substantially the same advice. The latest report by AHA's Nutrition Committee, headed by Scott M. Grundy, M.D., Ph.D., of the *(Continued on page 399)*

THE DEBATERS

THEY SAY:
CHANGE YOUR DIET NOW FOR BETTER HEALTH
American Heart Association

National Cancer Institute

National Academy of Sciences, National Research Council, Committee on Diet, Nutrition, and Cancer

THEY SAY:
STICK WITH YOUR WELL-BALANCED DIET UNLESS YOU'RE FAT OR SICK
American Medical Association

National Academy of Sciences, National Research Council, Food and Nutrition Board

Latest lowdown on fats

BY JANICE KAPLAN

Excessive dietary fat, a recognized villain in the war against obesity, diabetes, and heart disease, is increasingly being linked to cancer, breast cancer in particular. But most of us still consume roughly 40 percent of our calories each day in some form of fat, easy enough to do when you consider that a moderately lean four-ounce hamburger provides about 23 grams of fat—or about *half* the amount that an average woman should consume in a day.

We can't cut fat totally out of the diet: the essential fatty acids are important for health, good nutrition. In dealing with the fats conundrum, many women have resorted to a policy of exchange: polyunsaturated fat instead of saturated fat, and a sharp restriction of cholesterol. While these have been the frequent recommendations from the American Heart Association, new evidence suggests that the fats issue isn't so simple. "Some experiments with animals seem to suggest that cancer risk may be correlated with fats," says Richard Rivlin, M.D., chief of nutrition at the Memorial Sloan-Kettering Cancer Center and at The New York Hospital-Cornell Medical Center. "Probably the best idea is to reduce your total fat intake to about 20 to 25 percent of your diet. Within that constraint, keep some balance between saturated and unsaturated fat." Many doctors now recommend a one-to-one ratio between saturated and unsaturated fats.

A variety of studies now have confirmed an almost indisputable link between fat consumption and breast cancer. One interesting piece of evidence: In *(Continued)*

countries where fat intake is low, such as Japan, the incidence of breast cancer is also low. "It's less a matter of genetics, it's a matter of environment—and what people eat," says David P. Rose, M.D., of the American Health Foundation. "Japanese women who emigrate to the United States dramatically increase their risk of cancer. After two to four generations in this country, Japanese-Americans approach American women in rates of breast cancer."

Exactly how does dietary fat increase the risk of breast cancer? There are several theories. Ernst Wynder, M.D., president of the American Health Foundation, says that one basic hypothesis holds that fat in the diet can affect the production of prostaglandins—a hormone-like substance that seems to play an important role in the function of the cell membranes.

Working with that theory, researchers have come up with at least one big surprise. While most fats play havoc with the production of prostaglandins, olive oil seems to *inhibit* its synthesis—and may therefore decrease cancer risk. If you've been turning to safflower or corn oils for good health, it may be time to reevaluate.

Olive oil is a mono-unsaturated fat—a category that's been generally ignored; but according to Fred Mattson, Ph.D., director of the Lipid Research Clinic at the University of California at San Diego, mono-unsaturated fats seem as effective as polyunsaturated fats in lowering blood cholesterol—and they may be safer in the diet.

"It's a little early to draw final conclusions," says one doctor who has been involved in the research, "but it looks like olive oil lowers blood cholesterol, and therefore the risk of heart disease, and also decreases the risk of certain cancers. You can't ask for much more *(Continued on page 400)*

The operative word is strength, whether we're talking about body or beauty. Hair, skin, nails are "worked" to be fit, strong, capable of setting up any look. It's a strength that allows, in the end, for the most attractiveness

Health, attractiveness: It's assumed today that you can't have the latter without the former. And it's an assumption that the beauty industry is responding to with a leaps-and-bounds growth of products and techniques that deliver maximum attractiveness *and* leave hair and skin better than ever. Case in point: the continuing refinement of hair processes to combine unsurpassed conditioning treatment with desired structural changes. Permanents, coloring, straightening are designed to put health into hair, leaving it stronger than before. At *right*, it's a uniquely gentle "reverse perm" to straighten curly or wavy hair, developed by Tomo of Tomo and Tomo Salon, New York City. Similar sound, sophisticated thinking: Perfect pH Relaxer Collection—salon products that simultaneously straighten and strengthen black hair, from M & M Products.

Penn

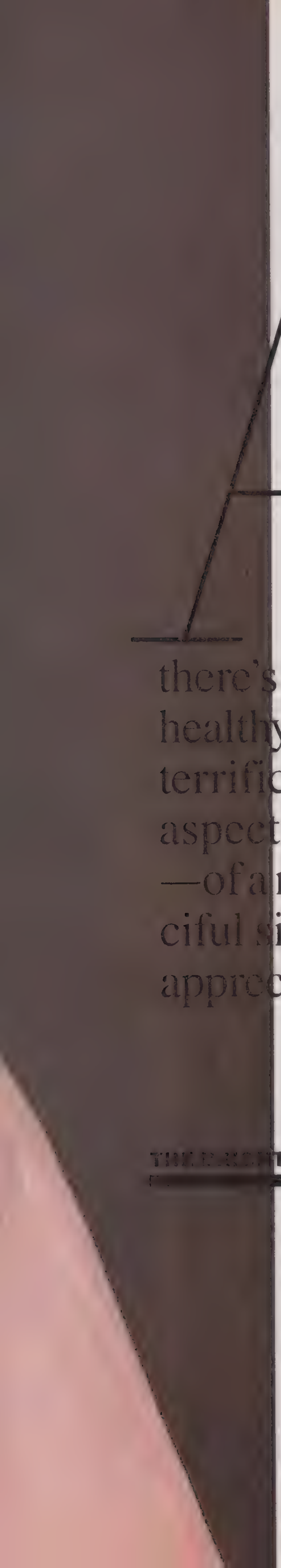
the beauty/fitness connection

As hair goes, so go hands. The dichotomy that existed between hardworking hands and well-groomed hands is long gone. And to that end: faster, easier, longer-lasting ways to keep competent hands attractive, with products that beautify *and* strengthen. A modern hand cream, for example, is apt to moisturize, refine, whiten, and sunscreen all at once. And, inevitably, hair that's strong enough to carry any style, like that *opposite*, is hair that's been "armed" to be at its healthiest with shampoos, conditioners, styling gels, chosen to treat as well as to groom.

For strong hands: Estée Lauder's Extra Rich Re-Nutriv for Hands and Arms. For strong hair: Swiss Intensive Conditioner, part of a whole treatment line, from Estée Lauder. Makeup, Lydia Snyder; manicure, this page, Elizabeth Drabinski.

Penn

the beauty/fitness connection



And then, there's the all-out beauty! The healthy urge to look absolutely terrific. A new and welcome aspect: the look—enjoyment—of a more personal, more fanciful side of makeup, with new appreciation, without apology

THE BRIGHTER MOUTH

The difference at a glance—the look of Brooke Shields, *left,* in a new, strong nighttime makeup, hair cut for fullness and line, and clothes that reinforce a personal style. Key in on the heightened red of the mouth—a red that could, if you like, go even brighter, redder. Everything else stays toned-down, soft. Makeup: Yves Saint Laurent Beauté: #32 lip color and #5 nail lacquer, copper/brown eye pencil duo (#2) and khaki/gold eyeshadows (#11). Raincoat, World's End. Earrings, Stephen Dweck. All eight pages: makeup by Margaret Avery, hair cut and styled by Louis Alonzo for Pipino-Buccheri. Details, stores, see next to last pages. For Brooke in action, the movie is *Sahara.*

Andrea Blanch

The beginning of each new season is a time to rethink, to reassess. Over the last few years, we've been moving toward a different attitude in the beauty end of things. What's most interesting about it is its very definite relationship to health and fitness—a very natural progression. Hand in hand with the now-accepted reality of health and strength and exercise is the positive feeling they inspire—the freedom to go for good looks, period. In a way, fitness helps us accept the pleasure we get from looking and feeling attractive . . . the pleasure of enjoying the results of good bodies, healthy skin, hair.

We've keyed in on that feeling in these pages—all presenting ways of looking that go one step further—leaning toward a more imaginative, somewhat fantasy-oriented approach to makeup. The intention: a little contrast—or complement, if you will, to the healthfully basic, demonstrating more exciting makeup concepts and colorings, their unexpected effects. And because beauty is never isolated from fashion, there's an element of personal style coming through, working to give these looks the widest range, in tune with the way you want to look and live . . .

Essentially, the news this season is in the presence and dramatic use of color—different colors used in different ways; familiar colors, now with a slightly unfamiliar character. When used to their—and your—advantage, they can be very, very appealing.

The appearance of bright, almost neon colors is one direction—the slash of blue on the eyes, the reddest of reds on the mouth. These hues offer just enough contrast and vibrancy to give your looks a lift. Brights, however, are most effective on their own—a single, very defined makeup statement.

A second direction is in the paler, almost faded makeup colors—the subtle greys and pale bamboo yellows among them. What they have in common with the brighter tones is that none is particularly easy to wear; all should be used sparingly, carefully assessing your own skin tone and undertones correctly. Too, these shades look best—matte skin, matte lips prevail. Even on nails, a matte finish tends to look newest.

While this is a time that highlights more playful makeup effects, it's not a season for spending a whole lot of time on makeup; warmer seasons never are. By zeroing in on one single makeup statement—a brighter eye, a pinker cheek, a more strikingly colored mouth, you achieve that economy.

all-out beauty

THE VIVID EYE

The eyes are the focus of the makeup at *left,* on Renée Simonsen, thanks to the use of vivid turquoise outlining—the only real color on the entire face. Keeping it in balance—paled-out mouth, sun-warmed skin tones. The hair, cut for fullness, thickened, tousled with styling mousse. Makeup: Lancôme's Blulite liner topped with Limelite, Golden Whisper on the brow. On lips, Frais d'Or. The fashion, Issey Miyake. . . .

The shade of difference on Andie MacDowell, at *right,* is color: a new, intriguing palette of yellows—bamboo, banana—often considered hard to wear, here blended effectively, beautifully. What's necessary to start: clear, *fair* skin coloring, not sallow. To control the color, we blended yellow makeup pencil into yellow face powder, applying just dots of color for warm, radiant glow. Eye colors from Max Factor's Colorfast Earthly Innocents collection; on nails, Candie's Gone Bananas; on lips, Halston's Apricot Ice eyeshadow stick. Fashion, all Calvin Klein. Another view of Andie, as Jane in *Greystoke,* the newest Tarzan film, opening this spring. Details, stores, last pages.

THE BAMBOO FACE

THE CONFETTI EYE

Eyes get the attention, again, *this page*, with a unique fantasy eye makeup on Kim Williams: provocative, flamboyant, for just the right kind of evening. The makeup, from Shiseido: confetti eye colors mixed from their Earthly Originals eyeshadows, plus Glazed Apricot shadow, black shading pencil—all against a matte finish, even to the Morning Rose lip color. The only shine—a touch of blue-white highlighter on the "unadorned" right eye . . . The fashion—for just the right kind of evening—all from Gianfranco Ferre. . . . And *opposite,* on Nathalie, a look that's bold without being tough, assured, dashing. The makeup: a play of subtle grey tones . . . a blend of smoky shadows on the upper lid extends the eye's natural shape without exaggeration. And again, shine kept to a minimum—just the bottom lashes lined in silver. The makeup: from Elizabeth Arden—Nude Lipcreme and cheek color. Hushed eye shadows in dusky greys, smoky violets . . . The multi-plaid vest and jacket from Jean Paul Gaultier Homme, Norma Kamali's ticking-striped shirt. Details, stores see last pages.

Andrea Blanch

all-out beauty

THE GREY EYE

The all-out appeal of a modern woman: she uses makeup as enhancement, rather than artifice. She's a woman in tune with herself, who projects a fit, attractive image always—that's the whole point!

(Continued from page 297) anorexia," says Dr. Lane. "They're aerobically and muscularly fit, but they frequently get stress fractures. The message is that if you want to make a better body, you need to take in adequate nutrients."

BLOOD-SUGAR CONTROL

How the body handles food and nutrients may be directly related to how fit it is. There is general agreement now that one of the best ways to control weight is through increased exercise. Each bout of activity burns calories, of course; but just as important, regular exercise boosts metabolism, possibly as much as 20 or 30 percent. Many doctors now believe that a weight-loss diet without exercise could be counterproductive, since metabolism will actually drop when you diet to accommodate lower caloric intake.

A fit body is also able to handle blood glucose more efficiently than an underexercised one. The pancreas shoots out insulin in response to glucose, or sugar, in the blood. One job of insulin: to push the glucose into the muscles and cells where it can be used. "Following exercise, the muscles become more sensitive to insulin," says Neil Ruderman, M.D., professor of medicine and chief, Diabetes and Metabolism Division, Boston University School of Medicine. "That means less insulin is needed to handle the same amount of glucose." Also, there are less dramatic swings in blood sugar when you eat after having exercised.

Improving glucose tolerance through exercise may be a way of controlling many cases of adult-onset diabetes. Dr. Ruderman's colleague, Stephen Schneider, M.D., at Rutgers Medical School, has found that about half the diabetic patients he has studied show significant improvement when they exercise regularly three times a week.

Further implications for an already healthy person? "Insulin is produced by the beta cells in the pancreas," says Dr. Ruderman, "and it may be that there is a limit to how much insulin they can produce. Such factors as obesity, inactivity, and even aging itself decrease the sensitivity of muscle and other tissues to insulin."

As you get older, the number of insulin receptors in the body decreases, and the pancreas is forced to shoot out more and more insulin to bring down the glucose levels. But if you exercise regularly, the opposite is true. The muscles become more eager to soak up blood sugar, and the body burns the sugar more efficiently. Since your glucose tolerance remains high, your pancreas doesn't need to put out excess insulin. The result: less chance of diabetes, and a greater likelihood that the pancreas will age without wearing out.

CONTROLLING COMMON ILLNESS

Being fit is not a guarantee against contracting major diseases—or even against getting colds, flu, or viruses; but there is evidence that exercise may have beneficial effects on the immune system. Some physiologists have found that regular exercise raises the number of white blood cells—which fight infection—in the body. Also intriguing: Vigorous exercise raises the body temperature and may work like a fever. Doctors have recently found that fever may be an important defense against infection, inhibiting the growth of microorganisms. Much of the evidence we have right now about the effects of exercise on disease prevention is circumstantial. But for people who are generally healthy, exercise is benign therapy; and it's worth giving it a try.

IMPROVING HEART/CIRCULATION

To be healthy and fit: both begin with a sound cardiovascular system. Heart disease remains the number-one cause of death in this country. Researchers suspect a link between exercise and the prevention of heart disease; but direct connections are hard to prove. One reason: Women and men who exercise generally have lower weight, lower blood pressure, fewer dangerous health habits than their nonexercising counterparts. So is it the exercise itself or the "halo" effect it has on other health habits that results in healthier hearts?

"Probably some of both," says Thomas Pearson, M.D., Ph.D., director of the Preventive *(Continued on page 393)*

all-out beauty

THE PINK CHEEK

The makeup statement at *left,* on Mariama—the charm and prettiness of pink: a pinker cheek color, in a rounded form, a round seductive eye and mouth as well. To achieve the baby-soft pink tones on black skin, we used a soft brown contouring cream under the base, topped it with a pink powder blush. Pink carries through to Pink Caprice lacquer on nails, dotted pink charmeuse Vicky Tiel dress. . . . Makeup from Chanel: Blush Powder blusher, Brown Caprice lip color, and Nude gloss. On eyes, Grey Smudge liner, Yellow and Grey from Les Pastels shadows. All eight pages: makeup by Margaret Avery; hair cut and styled by Louis Alonzo for Pipino-Buccheri. Details, stores, see last pages.

Andrea Blanch

Captured here, on dazzling young actress Lori Singer—the impact of hot new talent Stephen Sprouse and his bold fashion beat: neon colors, ultra-modern proportion, a new spirit of seasonless dressing. And the way the beat goes on—with signature logo belts, rings, hand-painted graffiti backdrops—all part of his totally original approach to fashion. What Sprouse does best: marvelous topcoats—big, beautifully cut, to work over everything you already own, as well as his new underpieces. *Left:* One of many color-shot coats—in bright pink wool gabardine—over his short, bare, cut-away black silk jersey dress with fluorescent pink lining. Fabric by Agnona. Coat, about $800; dress, about $384. Bergdorf Goodman; Linda Dresner, Troy MI; Ultimo, Chicago; Lou Lattimore, Dallas; and I. Magnin. More of his unique proportion message, *right:* a strong-shouldered coat that's cut like a man's, in snappy red wool gabardine, with the mini-est of skirts in orange wool gabardine, and a long-sleeve T-shirt in pink wool knit. Gabardine, Agnona. Coat, about $975; skirt, about $200; T-shirt about $195. Barneys; Linda Dresner, Troy MI; Ultimo, Chicago; Lou Lattimore, Dallas; I. Magnin. Hair by Nicky Clarke of John Frieda, London; makeup, François Nars. Details, see last pages.

Tony McGee

CATCH A RISING STAR...

Stephen Sprouse and Lori Singer

Lean, leggy, twenty-two year-old Lori Singer is a talented Julliard graduate who portrayed the cellist in the television version of *Fame* and is currently starring on the screen in *Footloose*. Though she's been involved with the arts since age three—she carried flowers onto the stage for her father, an orchestra conductor—it's only now that she realizes how much the roles she plays influence her personal style. "When I was filming *Footloose*, I loved jeans, cowboy boots, fringed jackets," she says. *Fame* turned her "preppy" image into something a lot more "rock and punk." The result: she felt right at home in Sprouse's "crazy, fun, imaginative clothes. They give me a certain bold feeling all their own."

world wonders

Like a highly charged magnet, America draws the best of everything from the world—the rhythms, the voices, the art, the style. Everywhere you look, you see it: spilling over national boundaries, pouring into our theaters, arenas, streets, shops, minds; making us less provincial, more worldly. Here, seven wonders—from a powerful singer to the new International Style

hildegard behrens

She sings rings around everyone else

Any one of her gifts might make operatic legend: the dramatic presence, the strikingly expressive features, the refined musicianship, and most of all, that voice—a powerful yet soft-edged instrument of streaming radiance.

Hildegard Behrens has breathed new life into such varied roles as Strauss's Salome, Beethoven's Leonore *(Fidelio),* and Mozart's raging Grecian princess Elettra in *Idomeneo.* Her most celebrated recent triumphs have been in a pair of the most staggering parts in the repertoire: Wagner's Brünnhilde in his vast four-part mythology, *Der Ring des Nibelungen,* and the heroine in his *Tristan und Isolde.*

Since Birgit Nilsson, the last great Wagnerian soprano, no one has been able to bring the Wagnerian roles into musical and dramatic focus—until Behrens came along to redefine them in her more compassionate, yet livelier and more ardent image.

Onstage, Behrens stretches the frontiers of technique and passion. At NYC's Metropolitan Opera last December, she plunged to the heart of Isolde's violence and tenderness. In the full, piercing cry of her blazing rages, her hands flung skyward, or in ethereal raptures, her song flowing with caressing gentleness, her portrait was true to Wagner's audacious extremes of emotion.

In *The Ring,* as Brünnhilde, Behrens is first seen as a blithe, warlike celestial, the Valkyrie who breaks her father's commandment and is stripped of her divinity. Hurled into the turbulence of earthly existence, she suffers every passion from exaltation to black despair, to rise at last in a burst of transcendence that redeems not only herself but the world. Behrens enters the action aglow with youthful exuberance and grows, stage by stage, to supreme tragic dignity.

For the time being, it requires a trip to the German town of Bayreuth to see Behrens perform the whole role of Brünnhilde, spread out over three operas—*Die Walküre, Siegfried, Die Götterdämmerung.* (It also *(Continued on page 397*

Penn

umberto eco... *man of the world*

"I write my books in a village
of Northern Italy
in the silence of the countryside
but only after traveling
the airports of the world"

By Melik Kaylan

Prolific journalist, medievalist, best-selling novelist, international academic, bravura wordsmith and philosopher, Umberto Eco is above all a semiotician. A man obsessed with signs and symbols as so many stitches in the fabric of reality, as if modern life were a hieroglyphic text and he an Egyptologist.

Not surprisingly, his recent first novel *The Name of the Rose* (Harcourt Brace Jovanovich), a medieval detective story set in a fictitious Italian monastery, is really about language. Under the sleuthing eye of visiting English monk William of Baskerville, Latin words and texts become clues to the solution of a murder mystery, and the interpretation of linguistic signs the means by which the puzzle of reality is deciphered. In fact, the novel is so full of obscure Latin quotations that, to seasoned observers of publishing, the real mystery lay in how the book ever came to be a best seller. (For a while, rumor had it that people bought the book as a badge of intellectual chic—not to read but to be seen escorting around.) And now Jean-Jacques Annaud, who did *Quest for Fire,* is making a movie of *The Name of the Rose.*

Eco, who has spent his life analyzing comics as seriously as classics, is probably less surprised than most at this common ground of taste between high- and low-brow culture: "I was of that first generation which grew up after the war, who were able to think simultaneously about Disney and Shakespeare, or Beethoven and the Beatles." Eclecticism is fundamental to Eco's world view. Fifty-two years old, born in the Northern Italian town of Alessandria, he is fluently multilingual and effortlessly breaches national boundaries both intellectually and geographically, commuting several times a year between campuses on both sides of the Atlantic.

It is no accident that the early fourteenth-century monastery in *The Name of the Rose* is inhabited by monks from different lands. The internationalism of such medieval scholars, united by the *lingua franca* of Latin, serves as a metaphor for Eco's own global environment of modern intellectuals united by mass communication.

A Catholic until the age of twenty-two, Eco did his doctoral thesis on the esthetics of St. Thomas Aquinas, gradually abandoned the Church, and proceeded into the forefront of Italy's intellectual avant-garde. Since then, he has bombarded the Italian media with a steady meteor shower of thoughts on topics ranging from music and sex to Coca-Cola advertising. Among other activities, he has worked for a publishing house and translated Woody Allen and Jules Feiffer into Italian.

In his ability to fuse tradition and modernism, to view simultaneously pop culture and great art as equally important aspects of current reality, he occupies a place with Foucault and Barthes in the new intellectual order of critic as literary artist and visionary.

Melik Kaylan: *How do your background and your novel, "The Name of the Rose," play into each other?*

Umberto Eco: I had a Catholic education, belonged to Catholic youth groups. At eighteen, I went to the University of Turin and ultimately wrote my thesis on the philosophies of the Middle Ages. Then, towards the end of 1954, I began working for R.A.I. (Italian radio and television) in Milan. That lasted for three or four years. It was a wonderful time for developing ideas. I met Stravinsky, Brecht, Stockhausen, and, on visits to Boulez concerts in Paris, *(Continued on page 330)*

In front of his weekend retreat, Monte Cerignone, a forty-two-room former convent in Urbino, Umberto Eco. As one lifelong friend said of him, "He treats culture with the intimacy and affectionate lack of respect one has for one's lover."

Dudley Reed

umberto eco...

(Continued) Roland Barthes. I went on to do studies on Joyce—like me, he was fascinated by the Middle Ages.

For the last twenty years, I have studied the art of narrative—what it means to narrate, or to use certain narrative structures—always in tandem with my interest in modern philosophy. I teach semiotics at the University of Bologna. Put all these together, and you will see that in my novel I was able to visit my preferred territory: the Middle Ages from the point of view of contemporary conflict and ideological uneasiness.

MK: *As you developed your involvement with literary and linguistic philosophy you abandoned the Church. Did that entail an intellectual crisis?*

UE: Abandoning any church is a trauma. Abandoning the Catholic Church is the greatest trauma. Remember in *Portrait of the Artist as a Young Man* when Joyce is asked why he doesn't become a Protestant? He replies that having abandoned a logical and coherent absurdity, "I cannot embrace an illogical and incoherent absurdity."

I found Catholicism anthropologically and philosophically very enlightening, so abandoning the Church meant, for many years, looking for something else. I have calculated it was eight years before I publicly took another stand. I don't trust people who are Maoist on Sunday and pro-American on Monday. Conversions and apostasies take a long time.

MK: *In Europe people talk of the current state of affairs as a crisis in ideology. Between the passionate absolutism of the 'sixties and the vacuum of the present, is there a new direction that would be a solution to the crisis? If you were asked to show the way, what would you recommend?*

UE: You are asking me to be a sort of guru, and I refuse the role. However, I am willing to talk about the general situation and relate it to my personal decisions. The West has always been prey to a kind of dogmatic rationalism: my reason is a perfect instrument that can mirror the world as it is, can provide exact rules for understanding the world and acting in it. It's why the Soviets destroyed the Korean aircraft, because they had a rationalistic belief in the perfection of their system of thought and control. The same can happen to Americans or anyone else. I am suspicious of this way of thinking.

There is a difference between what is dogmatically rational and what is reasonable. By this I mean the kind of mental approach that enables us to confront the alternatives, to look not necessarily for the absolute, right decision but what seems reasonable at the time.

Some friends and I are publishing a book of philosophical articles entitled *Il pensiero debole—The Weak Thought.* For centuries, the West has pursued the utopia of "strong thought." The "weak thought" is a way of thinking according to which you are not always sure of reaching the truth, but you always have to try. That is not to say that the correct philosophical attitude is to be so relativistic as to refuse a conclusion. It is to reach a conclusion but instead of saying this is the only truth, to say this is the best hypothesis I can think of, and to be ready to correct yourself at the next step. This is also a political attitude—the refusal of fanaticism, dogmatism, and dictatorship.

The first attitude of the American mind is the enthusiastic reception of a new idea. In contrast, the response of the European is "Oh well, I've already heard of that"

The great representative of this way of thinking was an American—I think the greatest of American philosophers—Charles Sanders Peirce, the inventor of pragmatism. William of Baskerville, my monk/detective in *Name of the Rose,* is indebted to many medieval philosophers but in a hidden way to Peirce.

MK: *Do you feel that your book has added something new to the art of the novel?*

UE: I am not an interpreter of my book. I wanted to represent the conflict between positions, between ideas. This is the duty of the novelist: not to offer solutions but to offer the contradictions as they are.

I embarked on writing my book the day of Aldo Moro's kidnapping. [Moro was the former premier of Italy, abducted and executed by the Red Brigades in 1978.] I felt deeply for the first time in my career as an engagé writer that I was outside, ineffectual, a mere observer. Perhaps it encouraged me to write about things happening elsewhere in mysterious circumstances.

Also, in previous years, I had done studies on medieval millenarianism. I am fascinated by the fact that many of the ideological/political groups born in the 'sixties underwent in the last two decades the same problems of many medieval millenarian movements—the way groups polluted each other ideologically, the way dogmatic faith in their own position brought self-destruction to many of them. Though the book technically took two and one-half years to write, it felt as if I had been storing the material and preparing the thoughts for maybe thirty years.

MK: *The sudden prominence of names such as yours and Foucault's seems to be part of a new growing affinity between the American and European literary scenes. Having traveled to the U.S. regularly since the 'sixties, how would you portray this phenomenon?*

UE: When I first came as a visiting professor to *(Continued on page 393)*

world wonders

...and the beat goes around

A musical pulse is racing from the Bronx to Jamaica to Brazil to Africa and back, ignoring national boundaries, languages, and color lines. At Sounds of Brazil and Beyond—S.O.B.'s—a hot nightclub in downtown Manhattan, styles evocatively named Samba, High-life, Juju, Hip-hop, Lovers Rock, and Afro-beat intertwine seductively into an uncategorizable—but ebulliently danceable—musical melange. Groups like the Talking Heads and the Police borrow from African and Jamaican sources, while the gracefully undulating music of King Sunny Adé and the tough funk of Fela (Nigeria's cross between James and H. Rap Brown) complete the circle by borrowing from English and American sources. And Mikata (two members, opposite), a group who regularly plays at S.O.B.'s, with musicians from Ghana, Puerto Rico, and New Haven, sizzles through a repertoire ranging from elegant traditional African music to sweat-dripping Afro-Caribbean funk.

Roxanne Lowit

Beyond boundaries: a woman, a style

Paloma. Her birthname was announced, by a proud Pablo Picasso, at an international peace conference in 1949: *La paloma,* world symbol, the Spanish dove. Paloma carried a name with a destiny far more than provincial, a face (painted by her father, *above,* in 1951) on its simplest level, worldly wise. An explorer, a nomad, a woman who dressed to explain and surprise, she tracked London in the '60s, devised linens in Italy, jewelry for Zolotas in Greece and, in '70's Paris, for Saint Laurent. Sharply astute costumes and sets were for Argentinian Rafael Lopez Sanchez: the theater man Paloma married in 1978 who understands a moving life. A life now based in New York. "Cities are important to me," says Paloma. "I'm very sentimental. But because I'm so attached, I sometimes have to break with that just to prove I can survive."

paloma picasso

New York also is place-of-work: designing for Tiffany strong, highly individual jewels or the whimsical gold squiggle on her hat, *right.* This month, she launches a new Paloma Picasso scent, complete with U.S. tour: There's a sense of promise involved. Why? Paloma recalls her father's once gleefully showing off Gary Cooper's cowboy hat, a gift from the actor to an admiring Picasso. "You have to be a groupie"—an appreciator, says Paloma, "all your life."

S.P.A.D.E.M., Paris/V.A.G.A. 1983

Penn

A man the color of chalk hanging upside-down above the stage; five men caught in a rainbow; the same five nearly naked men in a darkened grotto, undulating like fish.

This is Sankai Juku, a dance group based in Tokyo with an adamant European following, that will make its American debut this summer at the Los Angeles Olympics Arts Festival, a gathering of performers, artists, dancers, comedians, and acting troupes from seventy countries. According to Festival director Robert Fitzpatrick, "I asked literally everyone I know in the world what *(Continued on page 398)*

mysteries of motion

Alexandra Paszkowska

"Wild beasts, fish, warriors pass before our eyes"

It's the way of the world now—East meets West, design ideas shuttle back and forth, and a new International Style is born, complete with critics and champions. Here, top architects and designers talk about the best and worst of cross-cultural exchange

Internationalism at its worst is a sort of bland, milky, lowest common denominator of "good taste" typified by chain hotels, airports, and Veal Cordon Bleu. At what some feel is its most sophisticated (others its most pompous), internationalism is the spread of Post-Modern design with its columns, classical shapes, and details. At its most obvious, it is the Global Village talking to itself, designed today in Milan, making the news in New York tomorrow. At its most practical, it is working collaborations between designers from different countries. At its most creative, it is a dialectic, a to-ing and fro-ing from one culture to another, of ideas, each being absorbed and reinterpreted, then mirrored back to affect and change its source.

culture-swapping: the new international style

Edited by Anna Wintour

In these forms, internationalism is logically in opposition to those humanizing "isms" of the 'eighties like Regionalism that take account of local traditions and hold buildings down to a reasonable size. But there are many signs that people in all countries have an emotional need for protection and for manageable scale and that this can and should influence design. Perhaps it is this idea that will be the spirit for the new International Style.

Arthur Erickson

Canadian, architect

Architecture is always a few years behind painting. Architecture is going through its semi-revivalist, semi-pop phase. Internationalism is the exchange between cultures. Japan, for example, is influenced by the United States, but it also influences us. Western art and architecture are new to the Japanese, so they come to it with a freshness we can't pretend to have.

I was in Japan in 1961, only twenty-three years ago, and apart from the diplomats, the remnants of aristocratic families, and the big industrialists, no Japanese had been to the West. Since they always sat on the floor, they didn't know how to deal with Western furniture; they couldn't furnish an office building. But in the last twenty years, there has been an amazing growth in their exploration of Western ideas. If you talk to Isozaki about Western cities, he sees them in an entirely Eastern way. He is Japan's leading architect, and his work gives us a kind of mirror, a way to find out what our forms are all about through somebody else's eyes.

Japan discovered its own architecture through the West when architects Antonin Raymond and Bruno Taut went to Japan. Suddenly, the Japanese said, "Oh, we have something here." They had never considered buildings like the Katsura Palace *(left)* as architecturally important. Now one waits six months to see it. Next, it will be our turn to see in what *they* do, what *we* have done.

The strong spirits of East and West: the austere Imperial villa at Katsura and Jasper Johns's "Three Flags," opposite, 1958. Encaustic on canvas, 30⅞ x 45½ x 5 inches. Collection of Whitney Museum of American Art

Details, last pages

Charles Moore

American, architect

For all the talk about the so-called International Style of the 'twenties and 'thirties, the stripped down, streamlined, post-Bauhaus thing, it never became international. The last truly international style was the sort of academic-classical stuff of the period just before. Classical design is becoming international again. A lot of it is pretty ugly, for instance, what Spanish architect Ricardo Bofill does; it is very abstracted and the scale is boosted so that everything is nine times as big as it ever was *(The Temple House, top, left)*. The Italians, like Aldo Rossi, spoof the Mussolini-type classicizing for workers' housing, using huge columns and monumental facades. Isozaki has created a Japanese version *(center, left)*. There is a kind of worldwide impulse to make this monumental international statement. I don't really feel a part of that.

The big difference of opinion in architecture is between people like myself who are trying to re-create specific places with their local traditions and people like Aldo Rossi who are interested in a universal statement. Of course, in the United States, building from tradition is all mixed up because there aren't many places with local traditions. More and more clients want something they believe is local. For instance, people in San Juan Capistrano hardly ever saw a Spaniard or a Mexican, but they see their local number as being Hispanic and early Californian. Michael Graves designed a library for San Juan Capistrano *(left)*. It is small and full of garden pavilions so that even though it is an international style, it works in that local setting.

I am much more wary of popping columns around a building than of having some fun with some of the interiors. Most of the New York architects seem to be involved in heavily classicized interior details: a kind of spooky symbolism that often has a mortuary feeling, a yearning for eternity in plywood. Dick Oliver made that Murphy bed for his apartment, which is classical and quite handsome. He made it out of plywood and stuff. It is not an eternal material; but on the other hand, you can't make a Murphy bed out of stone. At least not without suffering the consequences.

Top: Ricardo Bofill's "The Temple House."
Center: Arata Isozaki's courtyard at the Museum of Contemporary Arts in Los Angeles.
Bottom: Michael Graves's San Juan Capistrano Regional Library

Tim Street-Porter

Patrick Naggar

French, designer with Didier Aaron

I have my own image of what is international. The core of it is a computer circuit board. Not only do circuit boards have nice patterns, but they also signify relationships—literally, between the different transistors on the board; and symbolically because they echo the way computers now dominate relationships. The closest thing to an international language is computer language.

If we combine the circuit board with a cultural object from another time or place, the metaphor for what is important internationally becomes even more complete. It is the computer's ability to cut through time and space. China moves directly from the Middle Ages into the computer age.

David McFadden

American, curator of Decorative Arts, Cooper-Hewitt Museum, NYC

International-design collaboratives such as Memphis have had a lot of influence, contributing to the idea of furniture as sculpture, using brighter colors and more liberated shapes. Major styles have always had an international impact, but it used to take longer. For example, a chair that came with a blanket to throw over it, so that you could change the upholstery without reupholstering, came out in Italy not long ago. Within a couple of months, the chairs were coming out of Belgium and then Holland. It all happened so quickly that it is difficult to document who started it. The national boundaries of design are now virtually nonexistent.

Above: "First," a chair by Michele de Lucchi for Memphis. Right: Computer circuit board illuminates a Roman perfume bottle.

Tohru Nakamura

Details, last pages

culture-swapping: the new international style

Andrée Putman French, designer, queen of black and white

The word *international* has so many negative meanings: that people want to dress the same, have the same ideas about travel or how to build or decorate their houses. It brings to mind "international hotels," "international cuisine." International taste is like an eraser that takes away all the distinction; it waters down everything beautiful. It is dangerous because it can be mistaken for good taste, so that people believe that there is only one way to set a table or design a hotel lobby. It stands for "clean"—a trick to reassure tourists. A hotel is designed so that you have no idea in which part of the world you are.

There is another type of internationalism: when something begins by being completely national, but is so important for art or beauty that it has to become known to the world. For example, only America could have produced Pop Art, but it was so important in the history of art that it had to reach the world—it invaded the world.

There is also the internationalism that comes from traveling, living and experiencing very specific national things. For example, I stayed for two nights at a traditional Japanese inn in Kyoto. It was inspiring to have lived on the floor. Those experiences affect you. You become eclectic, and you find yourself using Japanese or Italian or American visions, not because you want to re-create something Japanese but because that experience has become part of you.

If you feel like being international, you have only to open your drawers and your cupboards and you suddenly discover (because you live with your things without putting a little flag on them!) that to set a table for two for breakfast you can easily find objects from ten or eleven different countries. Maybe this is what it is to be international.

culture-swapping: the new international style

Ettore Sottsass

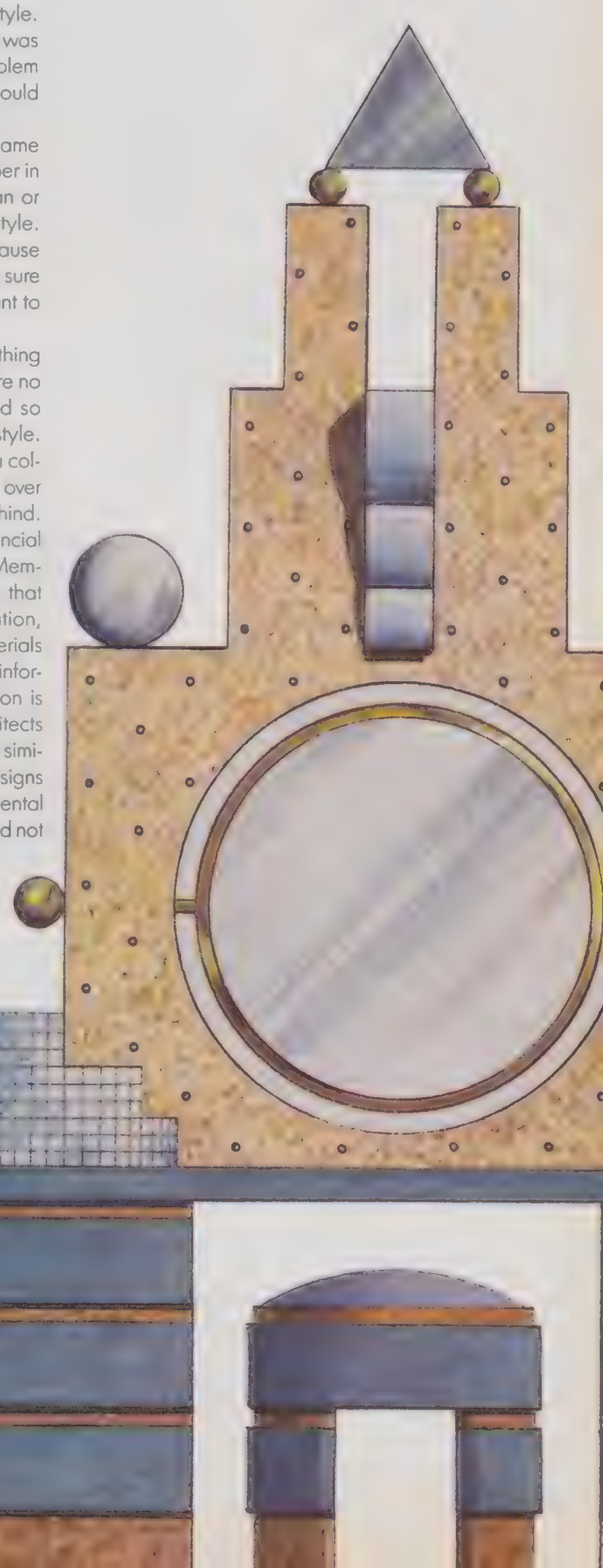
Italian, designer, founder of Memphis

The original International Style was a local European reaction to the pomp and grandiosity of Mussolini's new Roman Imperial style. What stopped it from being international was that other countries did not face the problem of fascism in the same way, and so they could not share in the passions that created it.

Now production techniques are the same all over the world. You put up a skyscraper in Tokyo the same way as you do in Milan or New York. That is the new international style. I call it the new "American Imperial" because it projects a particular way of life. I am sure that is not the international style you want to hear about.

There is now the possibility of something more truly international because there are no national ideologies dictating style, and so there is no need for an anti-ideological style. Memphis is international. Although it is a collaboration between designers from all over the world, national traditions are left behind. Culture is so international now that provincial styles are fading away. So what makes Memphis international is that we all believe that design should be used for communication, and that the shapes and colors and materials of an object should be used to convey information, to communicate. Communication is the basis for true internationalism. Architects like Michael Graves, who may not seem similar to others in our group, have done designs for us because they share this fundamental idea about design for communication and not just function.

Left: Andrée Putman's worldly goods. Right: "Plaza," dressing table by Michael Graves for Memphis



If you feel like being international, you have only to open your drawers and your cupboards to discover that you could set a table with objects that originated in ten or eleven different countries

Luis Barragan and Raul Ferrera Mexican, architects who shape space with color

Nowadays, what is known as international architecture (that is, the glass or mirror box) is neither architecture nor international. It is only an irrational industrial product that does not take into account the cost of energy; neither does it consider the fact that most of the people who work in these buildings spend the better part of their lives working with electric light without ever seeing an open window; nor does it consider that, eventually, the power supply may stop (it happens) thus paralyzing the building. This never happens in an old Renaissance building, for it uses natural light and it is no big deal if the air conditioning is broken: four hundred years of service, yet keeping and even increasing its value. That is rational architecture—not depending on technology. Then, the glass box is not international because it is German architecture, which originated in the Bauhaus or in Mies van der Rohe, and from there has been exported to the world.

There may be thousands of examples of international architecture, but here is one: the airport in Jeddah designed by Skidmore, Owings & Merrill. The great international architecture is still to be born.

Above: "Arizona," a rug by Nathalie du Pasquier for Memphis. Far right: "Entre des Pelerins à Bethléem les Jours de Noel Palestine," circa 1800, photographed by Bonfils (Daniel Wolf Gallery). Near right: Airport at Jeddah, Saudi Arabia, designed by Skidmore, Owings & Merrill, 1982

Terence Conran British, designer, creator of Conran's

Everybody now wants to have architecture that looks like an Italian fishing village; low-rise housing with small changes of levels, with different colors, a muddly look. Here in Covent Garden, right next to us, is a little city-housing development, and apart from the fact that it is built of London brick, it could be Positano. Everywhere, the Le Corbusier high-rise is being replaced by the multilevel feeling of the Moroccan bazaar, the Casbah look *(below)*.

Two things that are definitely out for now are Memphis and Post Modernism. They have had their theatrical moment. The Broadway show is over, design has returned to the small-town theater. It is like being on a bare stage. It requires the best actors in the world to perform in these circumstances. The austere Japanese interior is the new look, but to achieve it is more expensive than ever. It only works if the detailing is immaculate. It is very demanding.

the maximal art of

Megan Williams

jonathan borofsky

His art is serious, weird, oblique, personal, universal, political, and poetic

By Barbara Rose

In these days of media hype when artists vie to appear on magazine covers and TV talk shows, Jonathan Borofsky's gentle elusiveness makes him something of an anomaly. At an opening of a show of his, few would recognize the greying forty-one-year-old with the wiry pigtail and the beatific smile as the amiable artist himself. Clearly Borofsky likes it that way. He makes no fetish of anonymity, but neither does he seek the limelight.

Despite his preference for anonymity, Borofsky is hardly an unknown artist. He has shown at several major American museums, and his dissociated installations have been featured by many leading European institutions. Next October, a comprehensive Borofsky exhibition, containing approximately fifty works from the past decade, will open at the Philadelphia Museum of Art; the show will travel to the Whitney Museum of American Art in New York City, the Walker Art Center in Minneapolis, and the University Art Museum in Berkeley, California.

The stance *(Continued on page 392)*

Borofsky's baffling personas: a 1980 "Self-Portrait" (opposite), and "2,845,325 the Dancing Clown" (near left), 1982-83. The eleven-foot-high doll has a male clown's head atop a mechanized ballerina's body; on a tape loop, the artist sings "My Way." (Both, the Paula Cooper Gallery, NYC.)

Kazumi Kurigami

Diana Vreeland in Chanel cap and jewelry, sketched in the late 'thirties by her good friend Cecil Beaton.

VREELAND DIANA

brainwaves!

Here, a preview of the long-awaited pensées of Diana Vreeland, the woman who once punched Swifty Lazar in the nose, who tried—and failed!—to eliminate handbags, whose costume shows at the Metropolitan Museum of Art make Broadway openings look small-time, who has always asked the world, Why not?

God, taxis are expensive! I should take a bus like the rest of the world. You can't picture it? Neither can my grandchildren. They tell a story about me: "Nonnina"—that's what they call me; it's Italian for "little grandmother"—"Nonnina took a bus with Grandpa once and you know what she said to him? 'Oh, look! There're other *people* here!' "

Every time I *have* taken a bus, which naturally is about three or four times, I've had to ask the driver what the fare is. Naturally, the whole bus breaks into laughter. They go to pieces. So to explain, I say, "You see, I'm not from your country. I'm . . . Chinese!"

Don't think I was always like this. When I went to work, I behaved like everyone else. I could use the *subway*.

Not long after we arrived back in New York in 1937, I was asked to work. I'd just arrived. I'd only been here for six months and I was going through money like one goes through . . . a bottle of scotch, I suppose, if you're an alcoholic. You couldn't keep any money *at all* in New York; it was so expensive after London. Carmel Snow, who was the editor of *Harper's Bazaar*, had seen me dancing at the St. Regis one night, and the next morning she called me up. She said she'd admired what I had on—it was a white lace Chanel dress with a bolero, and I had roses in my hair—and she asked me if I'd like a job.

"But Mrs. Snow," I said, "I've never worked. I've never been in an office in my life. I'm never dressed until lunch."

"But you seem to know a lot about clothes," Carmel said.

"That I do. I've dedicated hours and *hours* of very detailed time to my clothes."

"All right, then, why don't you just try it and see how it works out?"

I knew so little when I started. I must have terrified them.

Sketch by Cecil Beaton

One of those early days at *Harper's Bazaar* I had a brainwave! I had on slacks like this and a little Chanel shirt with pockets inside, not on the outside like pockets are today. I said to an editor ambling around the hall: "I've got the best idea!" I took him into my office. "We're going to eliminate all handbags."

"You're going to what?"

"Eliminate all handbags. Now look. What have I got here? I carry much more than most people. I've got cigarettes. I've got my lipstick, I've got my comb, I've got my powder, I've got my rouge, I've got my money. But what do I want with a bloody old handbag that one leaves in taxis and so on? It should all go into pockets. Real pockets, like a man has, for goodness sake. Put the money here, lipstick and powder there, the comb and rouge here. Of course, you'd have much bigger pockets, and they'd be rather chic."

I told him how I would do the whole magazine just showing what you can do with pockets and how the silhouette is improved and so on, and also one's walk—there's nothing that limits a woman's walk like a pocketbook.

Well, the man ran from my office the way you run for the police! He rushed into Carmel's office and said, "Diana's going crazy! Get hold of her."

So Carmel came down and said, "Listen, Diana, I think you've lost your mind. Do you realize that our income from handbag advertising is God knows how many million a year!"

Well, she was correct, of course. It's the same as if they cut out men's *ties*. The country'd be destitute.

So I began that job. My father never referred to the fact that I worked for *Harper's Bazaar* because, of course, it was a *Hearst* publication. It wasn't that he objected to a woman working; it was that he hated the Yellow Press with *such* a passion. When I was growing up, no copies of any Hearst papers were allowed in the house. If a maid had been caught reading the *Daily Mirror*, she would have been fired. Oh, yes! And after I went to work, he never asked me how I was getting along, or how much money I was making, or whether they treated me well . . . the subject was never referred to—*ever*—because of his disapproval. And as for the fact that I was a great friend of Millicent Hearst's and her sons . . . the subject simply didn't exist for him.

Millicent died just a few years ago. I'm not big on funerals. I wouldn't bring this up if it were in the least macabre, but it's true: laid out in her coffin she looked so absolutely ecstatic! She looked exactly like she did when she was the Belle of New York with every chandelier lit and all the bands playing. I mean, Brezhnev looked splendid in his bier in the newspaper photograph. Really splendid. I mean, it's the best I've seen *since* Millicent Hearst. She looked . . . I mean, it was incredible! I've always been very fond of the Hearst boys because I worked more than twenty-eight years for the Hearsts . . . not that I had anything to do in terms of business with the boys, they didn't know what side was up in the magazines. But I have a great fondness for them. So I walked around the corner of Sixty-seventh Street to Millicent's apartment, and at the door, Bill Hearst said, "You've got to see Mom. It's the goddamnedest thing!"

So we went into the dining room. It's always in the dining room they put these poor people! And I mean, it was the work of art of all artistry. I've never seen anything so wonderful in my life. She was in the coffin, all set to *go*.

I only believe in cremation—fast, fast cremation. Done with. But Millicent Hearst really did look simply radiant!

Millicent gave the last big parties in New York that were any fun. When I first knew her she lived on Riverside Drive in a castle. You walked in . . . and there were suits of shining armor everywhere. It was a great old-fashioned baronial hall, and Millicent would be standing in the center of it all, *roaring* with laughter. One night she'd wear emerald shoulder straps. Then the next night she'd wear diamond shoulder straps. And don't forget the emeralds and the diamonds were *this* big, all across rather big shoulders. She was never a small girl—everything in a big way!

> "Marion Davies was like Nell Gwyn—she had sold oranges in the street and now she slept with a king"

> "I believe women are naturally dependent on men. I'm not exactly a feminist"

And *funny*! If she was going to make a joke, she'd start laughing, so she got you laughing before the joke was made, and by the time the joke *was* made, everybody was hysterical. She had quite an inflection. Instead of "the oil of Texas" and "the Earl of Sefton," shall we say, she'd say "the Oil of Sefton" and "the earl of Texas." She was from Brooklyn, and it was Brooklyn *all the way*. She was always surrounded by very intelligent, very important men. In London, in Paris, everywhere she went, she was treated like a great personality from this country. American royalty. And she never, never improved her English, nor did she care about it, nor did she know she was talking it—she didn't *hear* it. She was a hearty, lusty, wonderful *blonde* from *Brooklyn* who went all the way around the world *twice*. I think she was just plain too big for old William Randolph Hearst. And that was the reason for Marion Davies.

She was *another* fascinator. She was like Nell Gwyn—she had sold oranges in the street and now she slept with a king. She was the most delightful, provocative company—an alive, electric creature of total charm . . . and *power*. She wasn't all that different from Millicent. They both had power.

In New York the old boy never came down from the top of the Ritz Towers—apparently there were always creditors downstairs. But I often went *up* to see Marion. By this time, she'd lost a lot of her looks—she had one of those Champagne chins which you don't see much anymore because people have nips and lifts. She was a woman of great character—tremendously protective of W.R. He'd always said, "People with brain power never die. George Bernard Shaw and I will never die." When Shaw did die, Hearst was old and *(Continued on page 394)*

From the forthcoming book *D.V.* by Diana Vreeland. Copyright © 1984 by Diana Vreeland. To be published by Alfred A. Knopf, Inc. Edited by George Plimpton and Christopher Hemphill

Paris

...going for delight!

Every so often, there is a couture season like this one—filled with delight, rather than "important messages." A season where the predominant theme is an overall prettiness; a season that signals some very beguiling changes ...and on these sixteen pages, a look at the best...

Peter Lindbergh

The most important change: clothes that are totally body-focused—small-fitting, narrow, often wrapped or shirred or draped and held. It's a very apparent difference. Another: the extraordinary "details," the beguiling accessories everywhere. And in the spirit of the season, *left*—the delicious straw boater, the pale-pink

earrings, from **Emanuel Ungaro**. . . . *Far left:* Modern romanticism at **Yves Saint Laurent.** His glorious "bride": the collection's standout suit—one he repeated many ways. Here, white wool gabardine, with its beautifully tailored jacket, slightly wider-leg, to-the-ankle pants, white silk chiffon scarf as a belt (a signature touch) and a ravishing white silk organza blouse. Suit, Gandini fabric; blouse, Bianchini. Flowers, Moulie Savart, Paris. Bicycle, Peugeot. The Couture pages: hair, Louis Alonzo for Pipino-Buccheri, NYC; makeup, François Nars. Details, last pages of this issue.

The changing tempo of evening...the difference—the impact—the body!

Unforgettable evenings at **Saint Laurent**—with a new body-focused way of dressing that changes the look of fashion at night. Never before this strong an emphasis, this kind of total impact. . . . The message, *left*, the body all the way: his remarkable small-fitting torso-wrapped dress. Brilliant blue silk taffeta cut on the bias, completely shirred, holding the narrowest of narrow lines, with a black lace skirt, camisole straps. Perceval taffeta; Hurel lace. Striking!—the all-out body shaping, the coloring, the exuberance, *right*: his narrow, narrow black lace dress, cut in at the shoulder, with a spiraling skirt of flame silk organza—very "Carmen," very Saint Laurent! Hurel lace, Abraham organza. Details, see Index, pages.

Paris...going for delight!

Paris...going for delight!

New standards for out-and-out prettiness... a new level to accessories... to sheer delight

Even in a season remarkable for its accessories, the luxury of "detail," *right,* is extraordinary. A glorious abandon of jewels from **Chanel**—masses of signature chains and pendants at the neck, the waist, everywhere—the dazzling difference here with **Karl Lagerfeld's** new-shape evening dress .... The over riding theme in Paris—the all-out prettiness. The elements that define it best at **Emanuel Ungaro,** *far right:* a ravishing camisole that slides under nis jackets—satin and lace—the veiled hat, the pearls, the rose ... accessories have never been more beguiling—or stronger in impact.... *Beauty Note:* Continuing the mood—a softer, paler note in makeup. Elizabeth Arden's Hushed Shadows on eyes, Nude on the cheeks, and Mauve lip gloss. Details, see next to last pages.

Peter Lindbergh

The charm of being in something small-fitting, totally feminine . . . irresistible! . . . The suit at its most disarming, *left:* **Yves Saint Laurent's**

It isn't only a question of suit dressing...it has to do with a certain charm

navy wool ottoman suit with a cropped collarless jacket and wider-leg, ankle-length sailor pants—both with shiny gold buttons—and his white silk crêpe blouse tied with a soft floppy bow. Gandini wool; Abraham silk. . . . The essence of things **Chanel,** *right:* the look, the touches, the attitude. **Karl Lagerfeld's** longer (narrower!) cardigan jacket in navy silk ribbed crêpe with white silk French cuffs and gold buttons; matching navy pants; a white silk crêpe georgette blouse— the V-neckline filled in with pearls. And the hat, the camellias, the white gloves—everything you expect! Suit fabric, Gandini. Details, last pages.

Paris...going for delight!

Peter Lindbergh

Paris...going for delight!

Everywhere: a new narrower line, new body-focused shapes

Day or [illegible] covered—[illegible] shaped, shirred, [illegible] draped—to fit close, reveal the body. One of the most sensuous, beautiful dresses in Paris, by **Emanuel Ungaro,** *this page.* Of iridescent silk, glittered in silver, cut completely on the bias; highlighting, hugging the hips. Fabric, Jakob Schlapfer. . . . You see this turn to narrowness in the prevailing, prophetic skirt of the season: short or long, it's draped, held at the side . . . irresistibly feminine. You see it, *opposite,* in Ungaro's key suit for day. The skirt and jacket of thin thin wool, with his signature soft-falling lapels; a chiffon scarf on the silk crew-neck blouse. (Skirt fabric, Dormeuil). Details, next to last pages.

Peter Lindbergh

Paris...going for delight!

Rampant: the provocative little evening dress. Always with high high heels, the sheerest legs From **Marc Bohan for Christian Dior,** where the focus was clearly on legs, *this page,* a black gazar bodice with "horsehair" tulle ruffles at the shoulders, curving up to bare a thigh . . . a look that's part tutu, part can-can. Fabric, Abra-

Short, bare, ruffled dresses —for flirt, for delight, for night

ham. . . .

At **Givenchy,** you saw version after version of these bouncy little body dresses. The one, *opposite,* in silk organza—second-skin tight—is shirred on both sides; double maxi-ruffles all the way down the back. Details, see last pages.

Peter Lindbergh

The allure of all-body dresses ...of color played against black

Provocative new shape to watch, *this page*, **Yves Saint Laurent's** bare-and-narrow long silk crêpe dress for evening, with the smallest black bodice, the prevailing sarong skirt in pale pink, open all the way, bowed at the hip. Skirt fabric, Abraham; top, Bianchini. . . . More all-out glamour, *opposite*, **Valentino's** white silk crêpe sequined dress—bare and body-close as a maillot, with the season's signature shirring on the bias here, to accent the body even more. Taroni fabric. Details, see last pages

Paris/Rome...going for delight!

Rome...going for delight!

Another very appealing look at night: long dresses with a line that's lean but relaxed; a feeling that's modern, easy, free as a sweater. At **Valentino,** a series of these dresses in white shined with silver. The

More evening high notes: one, *this page,* **long glittered dresses, narrow but with a certain sweater ease**

silk crêpe de Chine, with a hip-length T-top held in a silver sequin "cummerbund"; a narrow skirt fanning into pleats. Taroni silk. . . . And, from **André Laug,** *opposite,* in silk crêpe broadcloth—a lightly quilted "sweater" top, embroidered in bugle beads, and a very easy skirt, the back covered in pleats. Details, see next to last pages.

Lothrop, Davi-
Atlanta.
ney, Australia. Details
last pages of this issue.

The other side of summer

Dressing that's strong, free-spirited, unexpected; meant for the other —the leisure —side of life; photographed on the other side of the world, in Australia —a land of unexpected pleasures, where seasons are reversed and splendors range from Anglicized civility to the aboriginal "outback"...

The other side of summer

The other side of summer

More clothes that go beyond expectations—innovatively designed, interestingly colored, distinctly personal and part of summer's fashion message; photographed in the "Back of Beyond," another Aussie term for the "outback"—a land of unexpected delights. The delight, *left*: a velours dress dropped at the waist, grazing the ankles, darkly striped, with all the ease of a warm-up, all the style you'd expect from Sonia Rykiel. About $120. Bloomingdale's; Davison's, Atlanta; Hattie; Ultimo, Chicago; Lily Simon, Canada . . . *Opposite*: From Rough-

[illegible] in makeup from Ralph Lauren: Sunrose cheeks, Cayenne lips shined with Tawny. Details, more stores, see next to last pages

Eddy Kohl

The other side of summer

On the exotic beaches of Sydney — famous now for over 100 years — strong, racy swimsuits with a new free-spirited sense of color, a magnetic brightness that draws the eye right to the body...

What you notice first, strong bodies, strong brilliant neon colors, *opposite page*, in Ariel's minimal tank suits for Haye Designs—bold pink or chartreuse Antron/Lycra. About $42 each. Both at Bergdorf Goodman; Cameo Stores, Philadelphia; Burdines; Balliet's; Neiman-Marcus; I. Magnin. Another hit of searing color, *right*, in Roxanne's bright-orange maillot with criss-cross spaghetti straps. Of Antron/Lycra. About $30. Bloomingdale's; John Wanamaker; Jacobson's; Marshall Field's; Robinson's, California; Nordstrom.... *Beauty Note:* For after tanning, for deepening and setting a tan, for moisturizing—Clarins' After Sun Tanning Moisturizer.

Eddy Kohli

More swimsuits with sizzle, with hot body-shaping color. A two-piece strapless suit that really "shapes" the body in purple, *opposite page:* OMO Norma Kamali's eight-gore bustier worn with matching "ballet" bikini. Of nylon and Lycra. About $70. OMO Norma Kamali, NYC. . . . An "Olympic" tank suit in neon pink—as comfortable, as great-looking as a leotard, *inset:* From Anne Cole Collection. Of Antron/Lycra. About $42. Late April at Saks Fifth Avenue; Burdines, Robinson's, California. . . . Not-to-be-missed: the color, the body! *Right* Gottex's [illegible] criss-cross [illegible]

The other side of summer

The other side of summer Easygoing strong-minded "spectator" clothes —the kinds they wear in Sydney (or Newport or Palm Beach for that matter) ...Everything a little more relaxed, yet very sharp, crisp, clean

Clockwise from top left: A classic "spectator" dress in two pieces—this time with more finish: John Anthony's navy silk knit tank top with white sailboat motif and matching pull-on skirt . . . Very pulled-together, very polished: a white extra-fine Merino wool gabardine suit with black pinstripes, by David Hayes. Gabardine, Anglo Fabrics. . . . Dapper large-and-small navy-and-white stripes: Perry Ellis' hand-knitted silk sweater vest, wide-legged cropped crêpe pants. . . . The simplest white linen T-shirt and cotton pants with more clean, crisp design, from Carmelo Pomodoro for Betty Hanson, worn with a white cotton knit sweater vest. . . . Fast take on summer pieces: Chloé's black cotton mini-skirt and oversized white cotton T-shirt. . . . A wonderful exaggerated "polo" shirt extended to dress length—from Sonia Rykiel, in white cotton with black collar. . . . Charming new tank top dressing: a white cotton cut-away shirt from Matsuda, with blue-and-white striped cotton drawstring pants under white linen cropped pants. Details, more stores, last pages.

Eddy Kohli

Vogue Pattern # 1286 and Vogue Pattern # 1199

The other side of summer

pants, Vogue Pattern #1199. . . . Uncomplicated dressing that makes summer a pleasure, *right*—a long white linen skirt with a front kick-pleat and a blue-and-white striped cotton oxford blouse with pockets and notched collar. Skirt, Vogue Pattern #1061; blouse, Vogue American Designer Blassport Ltd Pattern #1067. Linen, both pages, by Ulster Weaving; cotton oxford by Tandler Textile. Details, sewing tips, last pages.

Vogue Pattern #1067 and Vogue Pattern #1061

Eddy Kohli

VOGUE'S

Last Word

ON FASHION IN THIS ISSUE

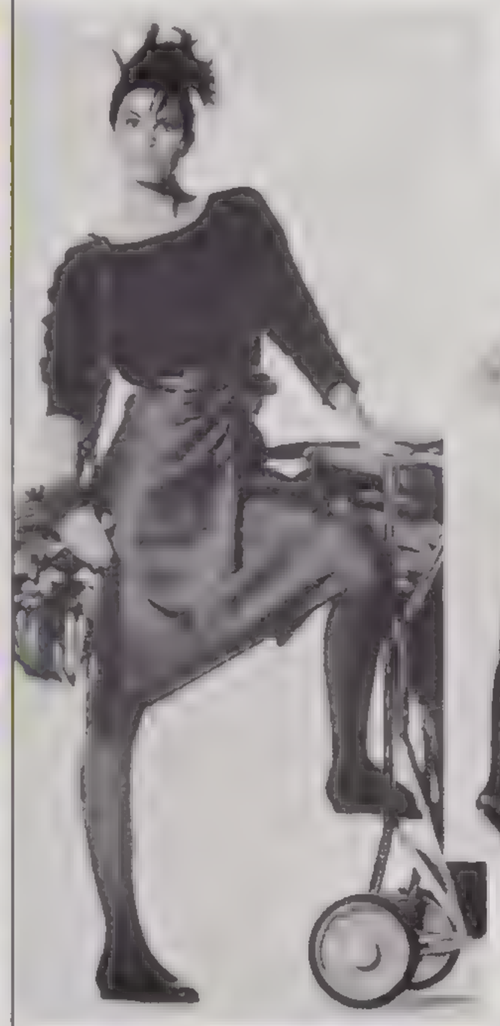
What works and what doesn't: in pulling the "pieces" together for summer . . . achieving a finished look—with color, with accessories . . . or enjoying the best flirty dresses for night

What works? When it comes to dressing this summer—to much of the dressing in this issue—you'll find there's a proliferation of looks in "pieces"; and you'll also find **the key to dressing attractively, for the most part, rests on the skill one has in pulling the season's pieces together, in achieving a finished final look. One way to approach it: With a gutsy belt**—it's what you see, *below* and on page 290, giving the control, the line, the finish to Issey Miyake's voluminous blouse and skirt. The point: Not that "waists are back" . . . but that, when you have tops cut on this generous a scale, adding a broad belt does more than just give you a good-looking accessory; it anchors the line and immediately delivers a look with more polish, more shape.

Another way to add finish, to pull a look together: with stockings that are dark in color. Many of this summer's tops and bottoms—separates pieces—are in browns, greys, or deep ochre reds. And because of that new deeper range of color, they've the inherent possibility of being "real dressing"—of becoming more than odd sportswear bottoms and tops. The key: Creating a long—total—look of dark color . . . and dark stockings help to hold that line.

You see the way patterned black stockings provide cohesive looks, *above right,* and on pages 294 and 295. What you also see there: a difference in shoes, in heel heights. And that's what may well be one of the trickiest areas to pull together when you're dressing now. Some factors to consider about shoes? The mood of the clothes: generally, the more casual the look, the flatter the heel you'll want. Consider the length of a skirt: again, generally, the longer the hemline, the higher the heel it can take; but the narrower the fashion, you may find, the lower the heel you want with it. Gauge these factors—and then stand in front of a full-length mirror: it's the best final test of what works.

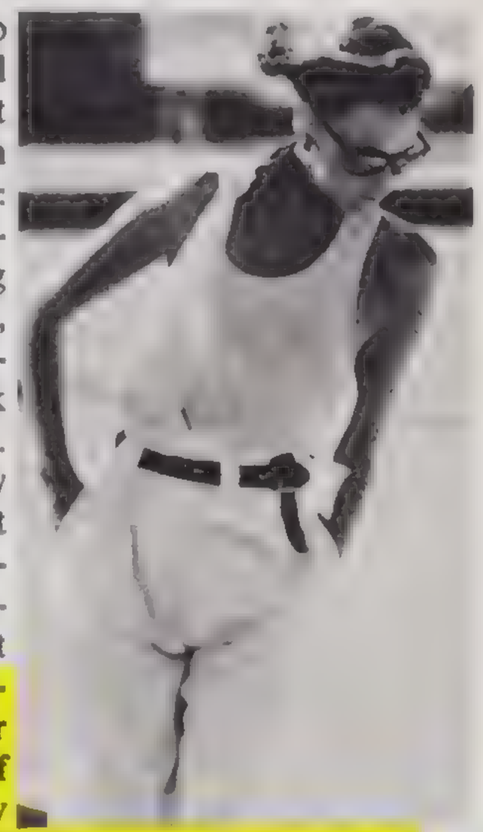
You can see what does work, *below right,* with Gloria Sachs's full, long skirt and the higher heel we put with it, giving it a dressier appeal than a flat



shoe would . . . and, *left,* with Zoran's short, narrow sarong, the lower heel that finishes it. An interesting thing about this sarong—and **what helps to make a sarong the most interesting skirt of the summer: the way you can shift its length, its fullness, with the way you wear it**—pulling it in and tying the look together, as we did here, with a simple belt.

Another effective, most attractive way, now, to give you more of a look: just by adding a small black scarf, black belt, or black earrings. That single shot of black works well with clothes that are white—or in almost any color; and it's especially attractive against tanned skin. Look at the kerchief we tied, as Matsuda did, above his white tank top, *above right:* Much like a straw boater that you might wear this summer if you've short hair, it's simply an easily added pleasure.

What are also charming pleasures—and, in truth, require more thought: some new dresses for night that wrap and hug and mold the torso. Two that do it most, both from the couture: Yves Saint Laurent's hip-molding short evening dress, *below left,* and Ungaro's slinky black version, *below right.* As symbols of a very body-conscious sort of nighttime dressing now, they immediately suggest: that **clothes this body-hugging aren't for everyone . . . and if you wear them, they require something flirtier—more delicate and more extravagant—than simply plain high-heeled pumps.** Saint Laurent showed his short dress with strapped black grosgrain shoes—with rhinestone closings—and, for added impact, extravagant flirtatiousness, long black gloves. The pleasure of those added pieces was equal to the pleasure of the dress. And that delight, in the end, may be what dressing is all about. ▽



It isn't a look without Leg Looks.™

The look: Chantilly Lace $6.00 Suggested retail price. © 1984 Kayser-Roth Hosiery, Inc.

VOGUE'S

HEALTH style

Are you a "Type A" woman? . . . coping with night eating, social drinking, "traveler's tummy" . . . latest skin "therapy" . . . plus

OPTIMAL VS. AVERAGE

Newest thinking: that what contributes to long-term health is changing from an "average" American woman to an "optimal" one. Below, three important "measures" in evaluating the difference. As you can see, the choice is yours.

Optimal: strong bones, taut muscles, a strong upper body
Average: bone and muscle weakening with age; little upper-body strength
Optimal: total cholesterol: 160; HDL: 60-65
Average: total cholesterol of 210; HDL: 55
Optimal: blood pressure of 120/70
Average: blood pressure of 140/80

Good health, now, means more than the absence of disease. It means having a body that is fit, a mind that is alert, an inner stamina that can carry you through the day. Here, vital statistics your physician should measure—and you should keep track of . . .

•**BODY COMPOSITION** Underwater weighing is still the most precise way to measure the ratio of body fat to lean (i.e., muscle and bone); but skin calipers can help to give an estimate.

What to aim for: 20-25 percent body fat vs. the current female average of 25-35 percent. What often makes the difference: exercise. A highly trained female athlete—who exercises *and* eats more than average—has 10-20 percent body fat, taut muscles, strong bones.

•**BLOOD CHOLESTEROL** While 210 is average, 160 is the number recently *proved* to protect a woman against heart disease—and you need to increase the "good" high-density lipoproteins (HDL) from the female average of 55 to optimal 60-65.

News: Having a paying job may help to increase your "good" HDL, regardless of your exercise/dietary habits, according to a new study from the University of Texas Health Sciences Center at San Antonio. No one knows precisely why, but one theory links a working woman's increase in "role identities" with an increase in "good" HDL.

•**BLOOD PRESSURE** While the numbers vary with age, many experts note that for too long physicians have accepted blood pressure of 160/90 as the upper limit of 'normal.' Long-term health chances greatly increase at a more optimal 120/70.

What helps change "average" to "optimal": fitness, diet, life style. For more on this subject, see pages 296-311.

Self-exams. . .

They're a woman's first—and most effective—defense against breast cancer. In fact, experts now urge every woman over age twenty to perform breast self-examination once a month. The catch: doctors have found all too few of us are certain of what healthy breast tissue should actually feel like—and this lack of knowledge and/or confidence greatly cuts down on self-exams' life-saving potential. Devoted to helping women to safeguard their own breast health: the new Mammacare centers—there are now six across the U.S., more coming—where you're given a ninety-minute one-on-one self-exam lesson, go home with a life-like silicone breast model for comparison, and return in a month to perform a self-exam under your instructor's observation. The hope is that women more fully trained in self-examination will note smaller changes in breast tissue—and bring them to their physician's attention—earlier, increasing their odds for health and survival. To find a center, call 800/626-2273.

ENCOURAGING WOMEN TO SHARE FITNESS—AT ALL AGES, ALL LEVELS

L'eggs—whose June mini-marathon drew over 6500 women from around the world to NYC last year—is sponsoring mother/daughter runs in Central Park on Sunday, May 13—quarter-mile "fun run" for girls age six and under, a 3.1 mile race for moms/older siblings/friends. Registration: May 12 at the NY Road Runners (9 East 89 Street).

"THE PROFESSIONALS AT JHIRMACK SHOW YOU WHAT TO DO WHEN YOUR HAIR WON'T DO ANYTHING."

What do you do when you can't coax your stubborn hair into behaving? Here are some helpful hints from the haircare experts at Jhirmack.

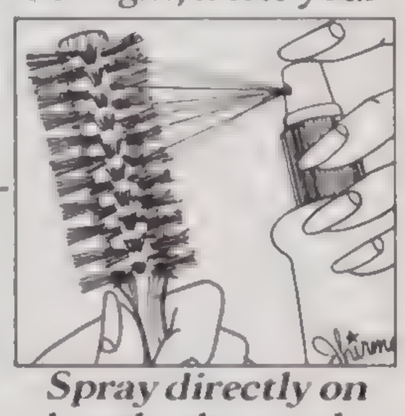
How to wash your hair. It's important to choose the correct shampoo, and Jhirmack offers four: E.F.A. for dry, Geláve for oily and Geláve for normal hair, plus Nutri-Body™ for fine, thin or limp hair. Each one is professionally formulated to help make your hair more resilient and manageable. Shampoo daily, lathering twice. The first will remove excess oils and the second lathering will enhance body and shine and prepare the hair for conditioning.

Lather twice

How to get the most out of a conditioner. Jhirmack's instant conditioners were designed to be used after every shampoo. E.F.A.adds softness and shine to dry hair. Geláve helps make normal or oily hair more full-bodied and bouncier. And Nutri-Body helps make fine, thin hair luxuriously full and manageable. After conditioning, rinse hair thoroughly if it is oily or normal but give it a lighter rinse if hair is damaged or dry. Once a week, give your hair an intensive treatment with one of Jhirmack's four deep conditioners. They were developed in salons to help correct damaged hair or to protect normal hair. MOISTURE-pHLEX® adds moisture and bounce to dry, brittle hair; N.C.A. helps restore shine and resilience to damaged hair; Nutri-Pak® helps repair split ends and adds body to highly damaged hair; and pHINALE™ helps protect healthy hair.

Rinse after conditioning

How to make your hairspray work for you. Stiff, heavily lacquered hair is a thing of the past. Jhirmack Professional Hair Spray gives your hair ample control yet leaves it soft, swingy and natural looking—so you get shakable hair with unshakable hold. You can spray it directly on your hair or spray it on your hairbrush while styling. It's so light, it lets your hair's natural shine come through. With these helpful hints and Jhirmack's salon-tested shampoos, conditioners and hair sprays, your hair is sure to behave. And you'll have shiny, bouncy, healthy looking hair.



Spray directly on brush, then style

Jhirmack products: Also available in fine salons.

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HEALTH *style*

STRESS...

The buzzword of the '80s, stress seems to be ever-present, ever-growing. In the ten years the groundbreaking stress "bible," *Type A Behavior And Your Heart* (Knopf) by cardiologists Meyer Friedman, M.D., and Ray H. Rosenman, M.D., has been in print, we've heard a great deal about type-A men; but are there type-A women—and do they differ from the men?

"Yes, on both counts," said Dr. Friedman, of San Francisco's Mt. Zion Hospital/Medical Center.

"Unlike type-A men, most of whom unleash some of their stress in sudden outbursts of anger, women are more likely to hide stress, turn it in on themselves. Type-A men tend to be excessively aggressive, while type-A women are often incredibly polite. While they seem to be quietly listening to others, their minds are actively focused on the next worry, the project or conversation to come."

Among stresses that fall uniquely on women's shoulders: "The myriad concerns of the home. Studies show that even high-powered working women devote thirty to forty hours *weekly* to running the house. The stresses of entertaining, of planning family holidays, of caring for chronically ill family members all fall unevenly on women," said Georgia Witkin-Lanoil, Ph.D., of Mt. Sinai Medical School, NYC, author of the new book *The Female Stress Syndrome* (Newmarket Press).

"Women have difficulty prioritizing their roles. They rank career, home, marriage, family all as top priority, which bodes ill for mental/physical well-being."

Dr. Lanoil's suggestions for managing stress: Recognize that you can't eliminate it. Keep lists—not just to remember things to do but to increase your sense of control. Schedule both exercise and "escape" time. Remove the words "should have" from your vocabulary; guilt gets you nowhere. Use friends and work associates as a safety net; simply sharing a problem can make it more manageable. "And don't overlook little things that can make life easier," said Dr. Lanoil. "If you feel you're constantly doing laundry, double the amount of underwear you own."

The ideal sleep environment:
a darkened room . . .
with little or no noise
(the sound of the sea
may be fine,
most urban streets are not) . . .
a temperature range
between 64 and 68° F . . .
and a back-supporting
mattress that is—
unlike many Americans'—
less than eight-to-ten years old.

Sleeplessness: When It's a Problem

Everyone has occasional bouts of daytime drowsiness or nighttime sleeplessness, but what signals a time to seek professional help?

• **Prolonged difficulty in falling asleep or staying asleep.** It's natural for the concerns of a new job or the excitement of an upcoming wedding to affect sleep patterns, but "if insomnia persists for more than three weeks and lack of sleep is beginning to take its toll on job and family life, it is time to consult a physician," advised William C. Orr, Ph.D., director of the Sleep Disorders Center at Presbyterian Hospital, Oklahoma City.

Because insomnia is a symptom rather than an illness in itself, treatment hinges on diagnosing the underlying causes, which may range from undiagnosed disease (such as an ulcer) to personal habits such as heavy smoking or regular use of sleeping pills to psychological problems (35 percent of insomniacs suffer from depression or chronic anxiety).

• **Lying awake until dawn, then wanting to sleep all day.** Insomniacs suffer from a peculiar disorder of the sleep-wake schedule that keeps their bodies out of synch with the rest of the world. Under a physician's guidance, the patient can reset her body clock by going to bed three hours later each night and sleeping for only eight hours. "After about a week, the patient has moved entirely around the clock and can then train herself to the desired bedtime," explains Michael Thorpy, M.D., director of the Sleep-Wake Disorders Center at Montefiore Medical Center, NYC.

• **Chronic daytime sleepiness, even after an average night's sleep.** The most common physical cause: sleep apnea, in which the victim (men more than women) stops breathing, then gasps for breath hundreds of times a night. It not only interferes with sleep; it also taxes the heart and lungs, can be life-threatening. Another disorder, narcolepsy, causes daytime tiredness so overwhelming that patients succumb to sudden sleep attacks. Treatments for such disorders range from relatively simple behavioral changes to surgical intervention.

Help is available through sleep clinics attached to major hospitals nationwide. For a list of sleep disorder centers across the country, write: Merrill M. Mitler, Ph.D., Sleep Disorders Center/Dept. of Psychiatry, SUNY at Stony Brook, Stony Brook NY 11794.

POISON **Perfumes, aftershaves, and colognes contribute to up to 10 percent of accidental childhood poisonings, notes a report published in American Red Cross *Healthlines*. These products' high ethanol (alcohol) content can be intoxicating, even fatal, when drunk by a small child even in relatively small doses. Always store such cosmetics away from a child's grasp. Should your child drink perfume, call your pediatrician or local poison-control center *immediately*; depending on the child's size/the amount drunk, hospital treatment may be needed.**

HOT PEPPERS

As more and more of us try to cut down on the amount of salt we add to our food, one of the seasonings often chosen—for flavor intensity and enhancement—is hot chili (Capsicum) peppers. Can peppers "burn" our insides?

"Eaten in moderation, hot peppers have never been shown to be harmful, although many people claim that they help clear their sinuses or burn slightly during digestion," said Arnold Levy, M.D., vice president for education of the American Digestive Disease Society. "In actuality, the natural acid level of the stomach's own gastric juices is much higher than that found in any foods, including chili peppers." Hot peppers, like their milder counterparts, are good sources of vitamin C.

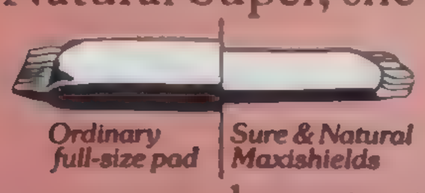
When to beware of chili peppers: while you're slicing them. The acidity and fumes—like those from an onion—can sting cut or irritated skin, cause eyes to tear. Contact-lens wearers should be careful to wash their hands thoroughly after slicing hot peppers, so they don't transfer acid to their lenses—and their eyes.

"A thin pad for heavy days? Finally. Sure & Natural Super."

"I couldn't believe a thin pad would work for me on my heavy days," said Wendy Tilles.

But Sure & Natural Super Maxishields added extra super absorbent fibers to its super protection system. So even though the pad is thin, it still gives you super protection.

After Wendy tried Sure & Natural Super, she said, "I'm shocked! This thin pad gives me so much protection on my heavy days. I'll never go back to thick pads. Never!"



Wendy Tilles

Sure & Natural Super Maxishields

pads with superabsorbent fibers

Such super protection, you'll never go back to thick.

HOW TO CUT DOWN ON YOUR SOCIAL DRINKING

The following is excerpted from an upcoming book by Richard Basini "for people who enjoy having a drink but who find that their business dealings, social circles, and daily routines sometimes have encouraged more drinks more frequently than they'd really prefer." Here, eleven ways to keep drinking firmly in its proper place: in moderation.

- If it is part of your business to entertain clients at lunch or dinner where considerable drinking is bound to occur, breakfast instead.
- Order lunch first. When the waiter comes to your table, speak up immediately. If you order mineral water or a wine spritzer, the rest of the table will follow your lead and probably not order hard drinks. Ordering lunch right away discourages "another round."
- When a friend wants to meet at five for a drink, suggest tea at four instead.
- When going to a big cocktail gathering, have a firm arrangement to leave at a set time with several friends for dinner. To keep you all on schedule, make a restaurant reservation.
- At a cocktail party, stagger your drinks: make the first drink a full glass of wine; the second, half wine/half soda water (the classic spritzer). From that point, add soda water whenever your glass is empty or you're thirsty. If it's a dinner party, you can then enjoy a second glass of wine with the meal.
- If a particular dinner party is very important and you must attend, arrive late with a flurry of apologies and compliments, and "Nothing for me, thank you. I can see everyone is ready to sit down."
- When you are invited to be a dinner guest at someone's home, or to join them at their club or favorite restaurant, set your curfew beforehand. Before you accept, mention the time and reason why (i.e., an important meeting the next morning) you'll have to leave so that they know your schedule well in advance.
- One of the safest ways to enjoy a party and return home safely is to arrange a car pool with a friend who lives nearby and who either drinks very little or not at all.
- When entertaining at home, plan a first or main course that has precise timing, and announce it as guests arrive. ("So glad to see you, and I hope you're hungry. The soufflé will be ready in twenty minutes.") This saves your guests a few drinks, assures that you don't get carried away at your own party.
- Entertaining at home can cause one to overdo his or her daily quota for the simple reason that the host and hostess must have drinks with the first guests who arrive as well as with the last ones to leave. A polite but subtle way of announcing that the "bar is closed" is to serve soft drinks and sparkling mineral water after coffee as the French do.
- Set aside two days per week when you don't drink. Alternatively, don't drink on any night followed by a work day. Many busy, successful, productive people swear by this rule. They consider their time much too valuable during the work week to cope with cloudy heads at the start of a hectic business day.

GOSSIP: ITS GOOD SIDE

"Gossip is shedding its bad reputation and emerging as a way to alleviate stress, share feelings and opinions with others, and gather information that could be helpful in your career or social life," says psychiatrist John F. Balog, M.D., director of the Behavioral Medicine Center at Pasadena Community Hospital and associate clinical professor at Loma Linda University Medical School. Gossiping can be cathartic since it lets you express annoyance and irritation at, say, a client without risking confrontation. "It shouldn't, however, become a substitute for taking positive action to change," says Dr. Balog. "On the other hand, if you are stuck for the time being in a bad situation, gossiping in a humorous way can help you avoid becoming bitter. But if your purpose in gossiping is to put someone down, think again."

THE GREAT DREAM EXCHANGE

Dreams have been a rich source of inquiry for milleniums; but the most recent approach is exchanging your dreams with one or more others on a regular basis. This could be as simple as swapping dreams with family or friends, or you might join one of the many groups formed especially for the purpose. The results, say those who've tried dream sharing, include an increased sense of well-being, more meaningful relationships, as well as a new understanding of one's deepest feelings.

Montague Ullman, M.D., founder of the Dream Laboratory at the Maimonides Medical Center in New York City, stresses the importance of respecting people's privacy by allowing them to discover dreams' messages without the intrusion of another's interpretation. "Dreams," says Dr. Ullman, "are a powerful and effective therapeutic instrument in the hands of a therapist, but not everyone who dreams needs therapy."

"At first, you feel awkward and unsure of what you're saying," says Richard Corriere, Ph.D., author of *The Dream Makers* (Bantam). "But with time, you become adept at speaking the language of dreams and understanding what they're telling you. When two or more people are sharing dreams they begin to speak directly to each other, breaking through masks to real emotions."

Latest view on "ideal weight": that, from a health/longevity standpoint, a man and a woman of equal height should weigh about the same, although nature may "arrange" the pounds in very different body shapes . . .

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Q&A

Exercise and circulation . . . traveler's tummy . . . deodorant vs. anti-perspirant

Can exercise improve my circulation, give a healthier skin tone, help my hands and feet to resist the cold?

Thomas G. Pickering, M.D., associate professor of medicine, The New York Hospital-Cornell Medical Center, answers: "Aerobic exercise enables the heart to beat more slowly and expel more blood with each beat. This doesn't give your body more blood, nor does it improve circulation: the amount of blood pumped per minute remains the same; but exercise does improve the blood flow to a trained muscle and increases that muscle's endurance. A trained muscle actually develops more capillaries; during exercise, the muscle gets more blood, therefore more oxygen, and uses the oxygen more efficiently."

You probably get a flushed, healthy-looking glow in your face after strenuous exercise. "This doesn't mean your circulation has improved," Dr. Pickering said. "When your body temperature rises, the blood rushes to your skin to help cool the body, giving your skin a pink tone which is fleeting.

"Hypersensitivity to cold in hands and feet, or Raynaud's Phenomenon, is common in young women and cannot be changed by exercise. Slightly uncomfortable, in most cases it's not medically dangerous."

I've heard that eating yogurt for several days prior to going to Mexico can help to prevent "traveler's tummy." Is this true?

'No," says Warren Johnson, M.D., professor of medicine, The New York Hospital-Cornell Medical Center. "Although this is a common practice which will not do you any harm, there is no evidence that it will help prevent traveler's diarrhea nor decrease the severity of it." His advice: commonsense avoidance of any food or liquid that could be contaminated.

Antibiotics such as doxycycline *are* effective preventives; however, experts feel the side effects outweigh the benefits and do not routinely prescribe them. Pepto-Bismol, about an eight-ounce bottle a day, can also reduce the incidence of traveler's diarrhea—and help to relieve symptoms if diarrhea develops—but will be a heavy burden in your suitcase.

Though "Montezuma's revenge," or *turista*, can curtail vacation activities, it is not usually serious. It commonly lasts from one to three days and can include nausea, vomiting, headache, and a low-grade fever. (Treat it as you would at home: replace lost fluids and avoid solid foods.) If, however, stool contains blood or mucus, if a high fever is present, or if diarrhea persists longer than thirty-six hours without improvement, consult a physician.

Is there a difference between deodorant and anti-perspirant? Is one better?

"There is a significant difference," says L. Kenneth Hiller, Ph.D., coordinator of Proctor & Gamble's Beauty Care Council. "A deodorant reduces the odor produced by perspiration but does not stop wetness. An anti-perspirant stops wetness as well as odor. Most women prefer an anti-perspirant."

Underarm deodorants usually contain a scent to mask odor as well as an agent to inhibit the growth of bacteria which mix with body fluids to produce it. Anti-perspirants add a chemical that can diminish perspiration volume up to 70 percent. In some, such as Secret Roll On, the addition of silicone eliminates the wet sticky feeling on application. Other shortcomings to anti-perspirants such as irritation to skin (especially after shaving) and staining to clothing have been largely eliminated.

"Both deodorants and anti-perspirants offer all-day protection, but anti-perspirants have the advantage of stopping the actual spread of the bacteria. For maximum effectiveness, apply at night before bed, then again after your morning shower," advises Dr. Hiller. ▽

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Your Well-Being

"Somebody's been sitting in my chair"

. . . what space can you call your own?

By Barbara Lang Stern

Someone sits at your desk, opens your purse, enters your room without knocking, goes to your refrigerator or into one of your drawers: how do you feel?

"Those things don't bother me, but I hate it when I'm putting on makeup and I see my husband's face behind me in the bathroom mirror!" said a Boston CPA. "There are plenty of other mirrors he could use; the bathroom is one place I like a little privacy."

Most people have exclusive feelings about some area, object, or activity. Perhaps this woman wants to emerge transformed without her husband's witnessing the process. Does being watched make her nervous? Self-conscious? Interrupt her concentration? If her husband were to tell her that he was fascinated by her artistry, would she feel different? Does she perceive his presence as a bid for attention? Or as a pressure to hurry?

The issue may be simply wanting someplace or something that's just yours, that nobody else has access to, or at least that you can control—Archie Bunker had his chair.

"When someone sits at my desk, I'm ready to kill!" confessed a law professor who works at home. "I *know* it's irrational: there's nothing on my desk my husband can't see, but I consider it my territory."

Her husband objects: "Even if I only want a stamp?"

"You could keep your own stamps."

"People *need* a feeling of control over their bodies and surroundings," said Alan S. Bellack, Ph.D., professor of psychiatry and director of the Behavior Therapy Clinic at the Medical College of Pennsylvania. "Even prisoners in a cell have their own bunk or corner."

The degree of control needed varies among individuals according to complex determinants. A strong need for privacy and control can reflect either a childhood where these rights largely were denied, or one in which the child was oversolicited.

The intensity of feeling in any individual also fluctuates: when you feel fulfilled, successful, ascendant, more in control of your life generally, you're apt to be less needful of controlling those details or specifics that at other times you view as vital extensions of self. The importance of compensating with greater control in one area when you lose control in another seems borne out by research done with the elderly, who gradually are losing many kinds of control over their personal functions: "We've found that when we encourage elderly people to take control of their lives, they live longer," reported Ellen Langer, Ph.D., professor of psychology, Harvard University. "So the consequences of control are not trivial."

The problem most of us face is how to integrate harmoniously our needs and those of people we live and work with. The first obstacle can be the instant hostility we feel when someone infringes our boundaries.

"If you recognize what's distressing you and stop to think, 'Does it really make a difference that somebody sat in my chair? What possible harm could it do?' such objective evaluation in itself probably will reduce the discomfort," said Dr. Bellack. "You still might decide, 'It's not rational, but I just don't like someone's sitting at my desk.' You can ask the person calmly and openly not to do it. Not many people have the nerve or inclination to ignore an honest, straightforward, non-accusatory request.

"You *might* decide, 'Sharing space and some things is part of living with someone, and I want to try to be more flexible.' Try *offering* the other person access to what you previously restricted: 'Take the keys from my purse' instead of, 'I'll get you the keys.' This is a conditioning process called 'extinction' whereby you essentially prove to yourself that there's no real danger in something that has seemed threatening. Simple habit or a residue of childhood often causes a conditioned reaction in a non-childhood situation. By testing the consequences of behaving differently, your automatic reaction gradually will be dissipated."

Professor Langer pointed out that often it's possible for both people to meet their needs: "If you need to use someone's desk, you can ask, 'May I use it?' While this might give you the person's desk, it does not rob the giver of control." ▽

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PERSONAL PRODUCTS DIVISION

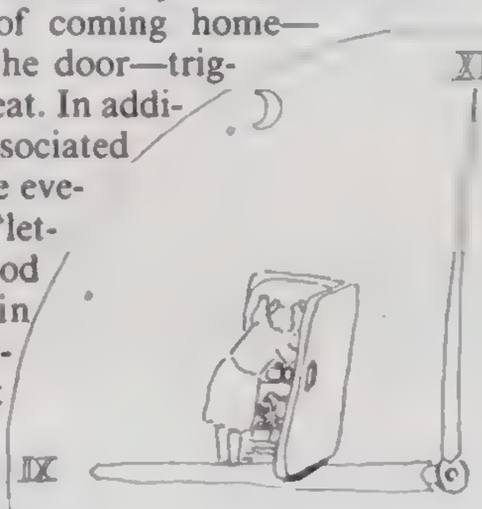
HEALTH *style*

Breaking away from the night-eating syndrome

Skipping breakfast, then overeating at night—it's all too familiar to too many women. . .

The night-eating syndrome actually begins early in the morning when you skip breakfast. If you then work through your lunch hour, subsisting all day on diet sodas and coffee, you have set yourself up for an evening binge in two ways. First, you quite literally starved yourself and have thereby taken away your resistance to food. The second problem is that at some level, when you starve all day, you tend to give yourself the mental message that you have permission to overeat: "Oh well, I haven't eaten all day, so a few extra calories won't hurt." Extra calories "hurt" whether you consume them at 9:00 A.M. or 9:00 P.M. In fact, those calories may be more likely to be converted to fat if they are ingested all at once at a time of day when your activity level is low.

Night eating is one of the most common problems for the weight-conscious. The pattern has probably gone on for years, to the extent that the act of coming home—simply walking in the door—triggers you to want to eat. In addition, food is often associated with relaxation—the evening is a time for "letting down," and food often goes hand in hand with unwinding. The fact that evening time is often unstructured compounds the problem; when you've got time on your hands, one very easy way to fill it is with food. For many people, food becomes the antidote to boredom, loneliness, and depression.



To prevent nighttime eating, start by making yourself a list of "small, mindless pleasures" that you can substitute for food, activities which—like eating—require little effort or thought: jigsaw or crossword puzzles, a warm bath, needlepoint. Consider calling a friend, writing letters, browsing through catalogues.

At first, you may think that the substitutes will never compare to eating; but, with practice, you can teach yourself that these small pleasures will make you much happier over the long run than will food.

The best preventive measure is to stop starving yourself all day so that you don't prime yourself for night eating. Plan to have some protein (lean meat, poultry, or fish, and low-fat dairy products) with each meal, as these foods take several hours to be digested and will stay with you between meals. Have fruits, vegetables, and salads with each meal because they fill you up without adding excessive calories. An obvious, but often ignored, line of defense is to clear your environment of all tempting high-calorie foods.

Because the night-eating syndrome has usually existed for years, it may be unrealistic to expect yourself to break it completely. Besides, if an evening snack (300 calories or less) is planned as part of your day's total calories, you need not worry or feel guilty.

Plan your snack and save it until a certain time. Knowing that you still have food to look forward to will allow you to postpone in-between eating. If you are actively trying to lose weight, save some of your allowed food—low-fat cheese or plain yogurt and fruit. If your weight is where you want it to be and you can afford a high calorie treat, pre-plan a dish of ice cream. After all, you often end up eating five times that many calories as you snack throughout the evening, eating "all around" the food you truly desire. It's much better to decide what you *really* want and have it—but save it until a specific time.

It is helpful to make the dinner hour later. When you get home, have a piece of fruit if you're hungry, then do a few chores or exercise, and postpone dinner until eight. As soon as you finish eating, try a "meal-termination technique"—something that symbolizes the end of a meal for you. Brush your teeth, have a cup of coffee or tea, or go for a walk.

If you have a problem only on a certain evening of the week, such as Friday after a long work week, or can anticipate a binge after a particularly stressful day, try instead to make it a controlled "mini-binge"; decide exactly what food would please you—whether it's popcorn or ice cream—and just be sure not to buy more than 500 calories' worth. Knowing that you can have the treat and not feel guilty about it can prevent a whole nighttime of eating.

In the final analysis, night eating can be controlled—but not without effort. Start developing alternate evening pleasures for yourself, and your eating will decrease. Stop expecting your night eating to cease completely, and you will learn to control your evening food intake, rather than have it control you.

—ANNE M. FLETCHER, M.S., R.D.

MERLE NACHT
VOGUE, April, 1984

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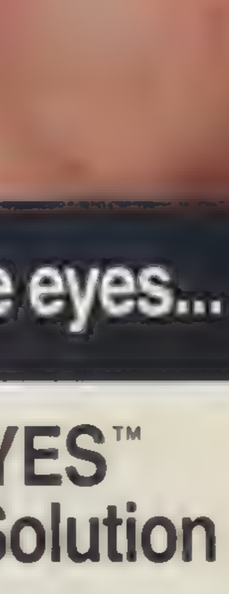

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New Light On Acquired Skin Marks

Spider veins, spots, scars—the techniques that "erase" them ...latest: the laser

BY RUTH WINTER

Doctors are literally shedding new light on acquired skin marks such as red "spider veins," "liver spots," and other benign red, brown, and blue discolorations we pick up along the road of life.

Joel Noe, M.D., assistant professor of plastic surgery at Harvard Medical School and co-author of the medical text *Cutaneous Laser Therapy* (John Wiley & Sons), is using an argon laser to dispatch a variety of skin blemishes. This newest of skin treatment techniques emits a blue-green light that passes harmlessly through normal skin and is eagerly absorbed by the red, oxygen-carrying pigment in the blood cells. The absorbed energy is converted to heat, which cauterizes the blood vessels.

The argon laser works well on patients who have multiple stretched-out blood vessels, called "telangiectasia," that look very much like little red spiders on the skin around nose and chest. It also works well on the permanent red noses developed by sun lovers who have had prior nasal trauma or plastic surgery. In such cases, after the rhinoplasty or injury, the blood vessels dilate and at the same time the skin becomes thinner due to a combination of trauma, aging, and sun exposure, causing a permanent blush. (Dr. Noe suggests that patients who have had nasal surgery and burn easily should limit sun exposure after laser treatment.) The argon laser also can be used to fade brown spots called lentigos on hands and face.

Dr. Noe says a test area is done first so both patient and physician can assess the results and decide whether to proceed and treat the total site. A local anesthetic is used because the laser works by heating. Treatment takes from thirty to sixty minutes. One may suffice or the procedure may have to be repeated as many as twelve times.

Dr. Noe says a crust forms after laser therapy and separates in two or three weeks; the remaining redness fades over several months. "There may be a slight depression for awhile, but it smooths out as healing progresses. However, there can be complications such as scarring, loss of pigmentation, or a permanent depression of the skin surface."

Dermatologists at Albert Einstein College of Medicine in New York City are using a carbon dioxide-powered laser tied to a computer to treat pigmentations including tatoos. Unlike the argon laser, the carbon dioxide light peels off the surface of the skin, vaporizing and sterilizing as it goes. The device is being used to reduce excess scar tissues called keloids, as well as acne scars.

Gary Brauner, M.D., who with Alan Schliftman, M.D., directs the Laser Research and Treatment Center, says "The advantage is that there is precise control of the delivery of the beam so that the entire area re-

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ceives a uniform dose. It also works more quickly and is easier to use than the argon laser."

He and Dr. Schliftman believe the carbon dioxide laser will probably replace dermabrasion, the abrasive peeling of the skin now used to remove scars and wrinkles.

Allan L. Lorincz, M.D., professor and chief of dermatology at the University of Chicago Pritzker School of Medicine, points out, however, that a laser is another method of destruction of the skin just as freezing, burning, and acid are. "It doesn't matter how you destroy skin cells to treat lentigos or other discolorations, as long as you don't go below two tenths of a millimeter deep. Otherwise, you get a scar." He also says the laser does not work well with the blue discoloration of varicose veins and nothing works for stretch marks, short of plastic surgery to cut them out.

Robert Auerbach, M.D., associate professor of clinical dermatology at New York University School of Medicine, says about stretch marks that if plastic surgery is done, a woman may wind up with a "stretched scar." He also is not in favor of laser treatment of age-acquired skin problems. "We have modalities which have much less risk in terms of good cosmetic results and are less expensive. Who needs a laser aside from the glamour?" As for solar-damaged skin or acne scars, Dr. Auerbach favors silicone injections for depressions, dermabrasion, chemical peels, or, if needed, a face lift.

VARICOSE VEINS ARE NOT CAUSED BY PREGNANCY . . .

The treatment of varicose veins is also not without controversy. Robert A. Nabatoff, M.D., clinical professor for vascular surgery and director of ambulatory surgical service at Mt. Sinai School of Medicine in Manhattan, has pioneered the ambulatory surgery of varicose veins. He points out some of the popular misconceptions about the problem. "First of all, varicose veins are due to an inherited weakness and are not caused by pregnancy or obesity," he says. "There are varicose veins of pregnancy, but they are hormonal in origin and most disappear after delivery. Obesity may hasten appearance of varicose veins, but does not cause them.

"Furthermore," he continues, "varicosities start in the late teens and twenties and should be treated early. If neglected, dangerous blood clots (phlebitis), pain, and/or ulceration may develop. Once there is swelling of the leg, it may no longer be beneficial to remove the diseased veins."

He says bumpy varicosities that can be seen when you look at the leg usually involve either the long saphenous vein that runs from the groin to the inner ankle or the short saphenous that travels from the back of the knee to the outer ankle. The blue spidery bursts involve small surface veins and are a cosmetic rather than a medical problem.

He explains that varicosities occur because the valves, which work like supermarket doors—opening automatically to let the blood through and closing to prevent the backflow—become faulty. When the saphenous veins are involved, the valve should be tied off in the groin and the veins removed surgically, a procedure called stripping. The normal veins in the leg easily take over.

He does not believe it is necessary to hospitalize patients for several days for vein stripping. Although patients receive general anesthesia for the procedure, they can be back home the same day. Spider veins do not require surgery, he says. Rather, a sclerosing agent that "dries" them up is injected, an in-office procedure.

Dr. Nabatoff says that some doctors inject even the largest veins, bypassing the need for surgery, using compression bandages for up to six weeks after sclerotherapy. After several years, however, the varicose veins tend to recur if there is very marked valvular disease. Treatment depends on the size and type of the varicose veins. ▽

Make dieting delicious... BREAK OUT THE EGGS.

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The incredible edible egg

JONATHAN BOROFSKY

(Continued from page 345)

Borofsky cultivates is a kind of transcendant neutrality. He is not coy about the origin of his art in his dream life and everyday experiences, but he leaves his material raw for others to analyze. He offers no interpretations of his bizarre images or their offbeat juxtapositions of scale and materials.

There is something Zen not only about Borofsky's disinterested *thereness* but also in his attitude about art. During a spiritual crisis, he studied Yoga, mysticism, and meditation, although none is explicitly referred to in his imagery. In one of his dreams, he received a letter from Salvador Dalí informing him that there was little difference between the avant-garde and the commonplace. Apparently, this was an epiphany that permitted him to stop worrying about being avant-garde, a relief to him probably, and surely to all who were sick of the pretensions of the avant-garde.

Borofsky's attitude toward the everyday, however, is hardly banal. It has much in common with Zen teachings regarding the integration of the this-worldly and the spiritual. Enlightenment is the concrete realization that one cannot deliberately strive for *Nirvana* to achieve understanding. This seems to be the message of Borofsky's enigmatic, eclectic art, which is simultaneously serious, weird, oblique, straightforward, personal, universal, political, and poetic: in short, an all-inclusive "maximal" art of multidimensional polyvalent significance.

Borofsky's crowded, disjunctive, hyperactive, overstimulated environments of found objects, cut-out figures, wall drawings of notations, memories, and dream imagery crammed into the initially pristine white box of the gallery or museum are truly "maximal" art. To define them this way implies a negation of the conventions of Minimal art, the pure, reductive, intellectual style of the 'sixties, which Borofsky has chosen to turn topsy-turvy. Inverting the conventions and esthetic of Minimal art, Borofsky substitutes randomness, if not chaos, for geometric order, raw life experience for dry debate, low life for high art.

Today, a number of artists, both abstract and representational, are putting back into art everything that Minimalism sought to expunge for the sake of reducing art to its ineluctable "essence." In rejecting the empty canvas, the vacant box, the entropic *Gestalt,* Borofsky has brought back vitality, spontaneity, and creative personal expression. Indeed, he appears the one artist able to make something positive and life-affirming out of the essentially negative, anti-art, ephemeral styles of the 'seventies—narrative art, body art, conceptual art, process art, *et al.*

It is true that there are elements of each of these methods of self-exploration, which flourished in the 'seventies, in Borofsky's work. However, unlike those artists who looked so deeply inward that they ended up communicating only with themselves, Borofsky has managed to generalize his own personal experience to the extent that his statement is not a mere solecism but something grander, more poignant, more awful and moving, and consequently more relevant and universal. In his decision not to try to reform or cleanse the world but to accept it and make us experience it more intensely, Borofsky returns to the moral impulse that was initially the impetus of American avant-garde art.

Borofsky observed the hedonistic excesses of the 'sixties as an art student at Carnegie-Mellon University and later at Yale University during the period when Pop, Minimal, and decorative abstraction were the hot items in the art magazines and on the market. Too much of an individualist to become an imitator, Borofsky experienced a profound identity crisis, recorded in his drawings. In the pleasing, easily marketable and assimilable styles of the 'sixties, art seemed to be losing meaning.

During this period of painful self-confrontation, Borofsky used his dreams as a point of departure for imagery. To help him concentrate, he began a "process" work. It consisted of numbering pieces of blank paper each day. To this day, each of his drawings is numbered to correspond to this system of marking time he began in 1969, when he began counting forward from zero to infinity. In 1974, he began counting backward from zero to infinity as well. Each work, done concurrently with the counting, bears the number to which he had counted at the time of its completion.

The drawings themselves may have seemingly innocuous subjects—running men, self-portraits, people at work, animals—yet the numbers add an overtone of the sinister. They are like the long serial numbers on the arms of concentration-camp victims, the identification tags of soldiers, or simply the list of numbers that now identify an individual in a mass society. This meaning of the depersonalization of the individual is not pushed or obvious: it is merely one of the many associations Borofsky's open-ended drawings may imply. The capacity to insinuate rather than to hit one over the head with a heavy message is one of the saving graces of Borofsky's content–laden art. [A show of the drawings is now at the Städtische Kunsthalle in Bielefeld, West Germany, and travels to the Mannheimer Kunstverein in Mannheim, West Germany and the Moderna Muséet, Stockholm.]

He received a letter from Dalí—in a dream

In the process of finding himself through his dreams and drawings, Borofsky was led to reject the notion of style, traditionally the expression of the artist's identity. First in New York in the 'sixties and then in the late 'seventies at the ultra avant-garde California Institute of the Arts where he taught, Borofsky felt his way around, taking risks, examining his own consciousness rather than the pages of the art magazines for inspiration.

Borofsky's career has been one of searching, rather than of deducing a logical imperative from art history and imposing such a system *a priori.* His ability to remain a marginal outsider, still a subversive force in a culture that can manage to co-opt virtually every form of self-expression and turn it into commodity, has required both tactical brilliance and moral courage.

In 1973, Minimal artist Sol LeWitt selected Borofsky for a show. Undoubtedly, LeWitt's wall drawings later influenced Borofsky to cover gallery and museum walls and ceilings with doodles and figurative drawings. However, their messiness, literary and political messages, and heavy psychological content were the antithesis of LeWitt's own pristine geometric drawings. Able to turn the anti-commercial ethos of the 'seventies into ephemeral environments that were still lively, still exciting, and still art, Borofsky devised new strategies of subversion that did not try to shock, insult, or deprive the audience but rather to enlighten it through humorous and cryptic encounters—much as the Zen master presents riddles that are apparently senseless, without logic, and seemingly undecipherable.

Since 1975, Borofsky has shown almost annually at the Paula Cooper gallery in New York City. His most recent show was particularly dense and effective; indeed it was the *succès d'estime* of the 1983 season. Even those familiar with Borofsky's art were disoriented by the layering of sound and images, the literal all-overness of an environment of electrically animated robot-like puppets and mannequins, the rush of visual and aural static, the blasts of color and disjunctions of scale and imagery.

A giant toe-dancing mechanical doll with a grotesquely made-up clown's head and wearing a spangled tutu evoked a music-box doll doing a circus act. Blue neon hoops blinked in sequence through the space above the heads of spectators, reinforcing the carnival feeling. Yet despite all the brashness and color, it was a carnival without gaiety, an artificial urban fair peopled by chattering automatons punctured like Swiss cheese, evocative of the "hollow men" T.S. Eliot wrote about. Paintings rested against walls, their rectangular format skewed into bizarre shapes. In short, it was a grand contemporary plugged-in Tower of Babel, buzzing and blinking with sensory overload. Nothing other and nothing less than the very world we live in.

Borofsky succeeded in bringing life back into art, lifting the deadening curse of sterility that had begun to make recent art vacuous and spirit-killing. There was not an over-the-couch painting in the place, nothing to decorate the living rooms of the status-conscious. The complex drawings were unframed, tacked to the wall in an offhand, careless manner. The feelings evoked were those of the contemporary urban experience: paranoia, claustrophobia, impending collision, possible disaster, total hybridization with no limits, no boundaries, no hierarchies or authorities.

It should have been depressing. Instead, it was exhilarating to see an artist confront the complexities of a difficult time head-on and to make one feel more aware of the totality of irresolvable contradictions in an epiphany of truth transcending taste and style that is the essence of art in any time. ▽

UMBERTO ECO

(Continued from page 330)

New York University in the 'sixties, the students were very excited by the "European approach," which meant that when I spoke about the literary avant-garde it was natural for me to make comparisons with film, painting, theater, mass media; in the States they still saw those things as specializations.

Also, when I would go into a bookshop in the 'sixties, I would find in the literary section perhaps a book or two on Marxism or existentialism in the remoter rows. In the 'seventies, you began to see more on Marx or Heidegger or Foucault in the middle rows. Then a curious thing happened: anthologies began to appear on, say, structuralism, and there were chapters on Marx, Husserl, Lévi-Strauss, Lacan. . . . For a European, that was absolutely unbelievable because, in Europe, structuralism, Marxism, phenomenology, psychoanalysis, and so on were perceived as the conflicting points of a pentagon. To Americans, European thinking represented an interdisciplinary approach, a way of looking at different forms of expression, different media, with one unified system of philosophical analysis.

As an example: there was a book published in the U.S. on deconstructionism and Marxism. That sounds curious to a European ear because we think of the two "isms" as representing different attitudes, but I understand how they can be focused together as the Americans have done under the rubric of "European thought." This American synthesizing becomes a way to reformulate European thought into a general analytic approach, rather than divided into different ideologies.

MK: *Your novel has been described as deconstructionist. What does that mean?*

UE: I would define it as a metaphysics devolving from the later Heidegger, which argues that neither philosophy nor science is able to give us truths, only texts. Deconstructionism is the interpretation of text without regard to any hypothetical outside reality it might be assumed to describe. The only way to build up our truths is to question texts, and through the text to let the being or deep unconscious or something that is there speak to us. Inside the text, there is not one immutable meaning or truth, intended or otherwise, but many. You have to extract all the implications or interpretations hidden within. But I am not an extreme deconstructionist, where anyone sees whatever they want in the text.

MK: *Isn't it a way of playing games of perception rather than arriving at truths or beliefs? In other words, an ideology of relativism?*

UE: There is a myth in Europe concerning the superiority of American journalism. It is supposedly more objective because there are separate columns of reportage and of editorial opinion. The reader believes of American journalism that when the newsman reports that Mr. Smith said this and that, and it's in quotes, it's the truth; but the reader shouldn't think he isn't reading interpretation. Everyone who understands that a text is a linguistic manipulation knows that to put in this quotation instead of another—that is an interpretation.

MK: *How do your philosophical tenets affect your day-to-day life?*

UE: I was a philosopher first and foremost, and though I have also written for newspapers and done other things, I am continually looking at my life under a philosophic light. As I study this cup of coffee, I can't help thinking about perception and how differently I might perceive it if I had to use the cup as a weapon instead of a container, and how the world is a matter of our interpretation.

I think every human being focuses his perceptions from a philosophical point of view but doesn't recognize it—philosophers are normal humans who recognize processes.

MK: *If you had to choose one intellectual capital of the world to live in, which would you consider the leading cultural center?*

UE: In the first half of the century and before, it was possible to say that a particular time was characterized by the leadership of a certain city. Now, in the era of jumbo jets, the circulation of ideas is such that it's more difficult to identify. We're in a sort of floating global village. Probably, you could say the art market is now in New York City, industrial design in Milan, and Lacanian psychoanalysis in Paris. But these are transitory situations. In a sense, New York is still the leading place because of its ability to become the rest of the world.

If I *had* to choose a place, it probably would be New York, but places have to interact with your roots. If I lived in New York, I would be unable to be what I am: a smuggler of European interests into the U.S. and vice-versa. Probably for the modern intellectual, the only place in the world is TWA or Alitalia. Commuting becomes a category of the spirit, like the wandering scholars of the Middle Ages and the Bedouins. There is a new kind of intellectual nomadism—to be in transit and to write books in airports. As a matter of fact, I write my books in a hillside village of Northern Italy in the silence of the countryside, often at night with only dogs barking and lights twinkling far away to distract me. But only after traveling the airports of the world. ▽

Melik Kaylan, *a freelance journalist, is part of the "airport culture": born in Istanbul, he lived in Syria, Kuwait, Lebanon, and England before moving to the United States in 1978.*

FITNESS/HEALTH LINK

(Continued from page 323)

Cardiology Program, Johns Hopkins University. "Multiple factors contribute to heart disease. It's not like polio, for example, where there's one virus and one disease. If we change some of the risk factors, we could probably cut out half the heart-disease deaths."

What changes in your heart when you exercise? There's a lot we know, even more that we can hypothesize. For example, the link between cholesterol and heart disease has been confirmed in many studies. What's important: there are two types of cholesterol—low-density lipoprotein (LDL) cholesterol and high-density lipoprotein (HDL) cholesterol.

"The greater amount in the body is of LDL cholesterol—which is the harmful type," says John Farquhar, M.D., professor of medicine, Stanford University Medical School, and director, Stanford Heart Disease Prevention Program. "HDL appears to have a preventive effect on heart disease. It actually retards the accumulation of cholesterol in the arteries."

Women generally have higher levels of HDL than men—which could explain our lower levels of heart disease. But what's most intriguing: in both women and men who exercise, levels of HDL go up. "It seems possible to attain the protection against 'bad' cholesterol by exercising," says Dr. Farquhar. "It takes about thirty minutes of aerobic exercise, five times a week to raise HDL levels."

Along with a rise in HDL concentration, vigorous exercise offers another potentially life-saving benefit: It increases the body's ability to break down dangerous blood clots. A process called fibrinolysis breaks down clots that can block an artery in the heart, leading to heart attack, or in the brain, leading to stroke. Fibrinolytic activity increases significantly when you're fit. In one study at Duke University, researchers found that women showed a striking increase in fibrinolytic activity—more significant than men's—after just ten weeks of aerobic exercise.

When you exercise, muscles become more efficient at drawing oxygen from blood—so heart and circulatory systems don't have to work as hard. Also likely: that with exercise, the heart develops more collateral vessels—a kind of self-bypass procedure.

The well-exercised heart contracts more efficiently, pumping out more blood with each beat. That's particularly important as you age and your maximal pulse rate declines. Doctors used to think that a lowered pulse meant your capacity for vigorous exercise also declined. But if each beat is pumping more blood, the total output—and the total amount of work you can do—remains about the same.

REDUCING STRESS

"People who exercise say that the world takes on a rosier glow," says Dr. Farquhar. "We believe that neurohormones in the brain are altered by physical activity; that may alter your mood, and improve your coping skills."

When your body is functioning better, stress-related habits seem to decline sharply. The connection could prove vital for women: deaths from lung cancer in women have more than doubled in the last two decades. Measuring stress is tricky; but doctors have found that after exercise the muscles are as relaxed as they are after a dose of a tranquilizing medication. It's likely that untensed muscles are a good indication of an untensed psyche, too.

The bottom line: What we know about the effects of exercise on health—and the general functioning of the body—is convincing. "We're no longer just guessing about the connection between fitness and health," says one doctor. "The connection is there, and you ignore it at your own risk." ▽

DIANA VREELAND

(Continued from page 347)

dying himself. That morning, Marion had the news cut out of all his newspapers that came in from the West—Hearst only read his papers from west of the Mississippi—so that he never read about Shaw's death.

Once Marion asked me if I had my breakfast in bed. I told her I did. "Oh, I wish I could," she said. "It must be so nice. I have to get up right away."

"Why?"

"Because . . ." she said, "he says 'it brings *mice*.' "

So the day the old boy died, in my mind's eye I saw Marion sitting in a pretty bedjacket in her pretty bed in her hotel suite, eating a leisurely breakfast . . . *surrounded* by tiny mice! It's never left my imagination. I still see it *so* clearly.

I never met the old boy. But once, when I'd just started writing "Why Don't You?" for *Harper's Bazaar*, he sent me a note in his own hand:

Dear Miss Vreeland,

It is always a pleasure to read your columns. I reread them all the time. I am a particular admirer of yours.

I was so touched. Don't you love the "Miss"? He never dictated a letter, you see. He was an old-fashioned gentleman—in the sense that royalty never has anything typed.

I believe women are naturally dependent on men. One admires and expects things from men that one doesn't expect from women, and such has been the history of the world. The beauty of painting, of literature, of music, of *love* . . . this is what men have given the world, not women. Women are muses in one way or another.

As you can tell, you're not exactly talking to a feminist.

One difference between men and women has to do with money. I don't understand people with money. Most people don't understand people with money—except other people with money.

Money can do horrible things to ignorant people. They want more money, the greed starts to show, and then they only want to be with other rich people to find out how to get richer. The dullest dinner you can go to is a dinner with a lot of rich men. They do nothing but talk to each other.

But money is absolutely essential. A good pursuit. It never occurred to me to try to make it. I'd like it given to me. Money makes you free. I do know that when a man makes a packet, it's something you can see in his face, in his stance, in his walk, in his manner . . . in his *chemistry*. You can see it in the way he says "How d'you do?" Whereas a woman . . .

It may be that one day a woman will get past the feeling that eventually she will die in the street with a tin cup in her hand. Basically all women believe they are going to end their days destitute. Am I wrong? All women, I think—when it comes to this—are *identical*.

These days, of course, it's fashionable for women to work. I started working because I *had* to work, but it was never considered—*quite*—in good taste. In those days I'd walk into a room and I'd *know* that I wasn't very important. I wasn't really what they were looking for at that important spot at the table—I was a *working* woman. Don't think that I was offended. I was laughing up my sleeve most of the time. I wasn't *looking* for the place of honor at the table.

I've never been a competitor. I've worked very hard, yes, and I've always been very ambitious. But I think ambition is a very disciplining thing. If you're ambitious, you think more about getting things done, and more *gets* done. This has nothing to do with competition. My only competition has been with myself.

I can't *stand* competition with others—it poisons the atmosphere. If anyone wants to compete with me, I say, "Okay, you're *way* ahead! You win! Let's call it quits!" They're left standing nowhere.

You can say this is a form of weakness. I don't think it is. The days of the tough guy and the tough broad are over . . . I don't know any. Do you? You're sensitive, I'm sensitive . . . *everyone's* sensitive. I think we've come to that. It used to sound like a form of weakness. Now it no longer is—at all. Everyone *wants* to be sensitive.

I don't think women have ever really liked totally masculine men. It's always been men with a touch of the feminine in them that women love. This has nothing to do with effeminacy or with homosexuality, you understand. A woman wants to have compassion for a man, you see. A girl has compassion for a boy, a wife has compassion for her husband, a mother has compassion for her son . . . rarely her daughter . . . and this is universal. It's human.

• • •

Violet is the color I really like. But then I like almost every color. I have an eye for color—perhaps the most exceptional gift I have. Color depends entirely on the tonality. Green, for instance, can look like the subway—but if you get the *right* green . . . a spring green is *marvelous*. The green of England and the green of France are the most beautiful spring greens. The green of England is a *little* deeper than the green of France, a *little* darker. . . .

Red is the great clarifier—bright, cleansing, and revealing. It makes all other colors beautiful. I can't imagine becoming bored with red—it would be like becoming bored with the person you love.

All my life I've searched for the perfect red. I can never get painters to mix it for me. It's exactly as if I'd said, "I want rococo with a spot of Gothic in it and a bit of Buddhist temple"—they have *no* idea what I'm talking about. About the best red is to copy the color of a child's cap in *any* Renaissance portrait.

I loathe red with *any* orange in it—although, curiously enough, I also loathe orange *without* red in it. When I say "orange," I don't mean yellow-orange, I mean *red*-orange—the orange of Bakst and Diaghilev, the orange that changed the *century*.

At the same time, I love nineteenth-century colors. I love the *names* of the colors of men's clothes of the regency period—buff, sand, fawn . . . and don't forget snuff! My God, there were *words* in those days. But where is snuff today?

Balenciaga had the most wonderful sense of color—his *tête de nègre*, his *café au lait*, his violets, his magentas, and his mauves. Every summer I'd take his same four pairs of slacks and his same four pullovers to Southampton with me. Then . . . one year I went down to Biarritz. I laid out *exactly* the same four pairs of slacks, *exactly* the same four pullovers . . . and I'd never seen them before! They were the most beautiful things I'd ever seen! It's the light, of course—the Basque light. There's never been such a light. That was Balenciaga's country.

Lighting is everything in a color. It's effected by the way the sun shines in certain countries. And the farther north you go, the more sense of color you get. I'm not talking about little gray stone Scottish villages . . . but the *roses* of Scotland are so rose-pink! And the *purple heather*—the violent violet of heather under the blue Scottish sky. . . . I adore Scotland. If only I didn't have to sleep there at night—it's so bloody cold.

I don't like southern skies. To me, they're not . . . enough. Although the most beautiful sky I've ever seen in my life was in the tropics, over Bahía—until I saw *exactly* the same sky over Hong Kong. I'd been told in Bahía that the only other place it existed was China, although they couldn't be farther apart. Bahía is practically on the Equator, and most of China is very cold northern country, but the blue of the sky is *identical*. It's a *cold* blue of *hard* enamel, and it's *too* beautiful.

There's never been a blue like the blue of the Duke of Windsor's eyes. When I'd walk into the house in Neuilly, he'd be standing at the end of the hall. He always received you himself, which was terribly attractive, and he always had something funny and friendly to say to you while you disposed of your coat. But I'd see him standing there, and even in the light of the hall, which was quite dim, I could see that *blue*. It came from being at sea. Sailors have it. I suppose it's in the family—Queen Mary had it too. But he had an aura of blue around him. I mean what I say—it was an azure aura surrounding the face. Even in a black-and-white picture you can feel it.

Black is the hardest color in the *world* to get *right*—except for gray.

In Paris, Molyneux had a salon painted and carpeted in a *perfect* shade of gray. All his *vendeuses* wore crêpe-de-chine dresses of the *exact* same color. Everything was gray so the clothes he was showing would stand out. You saw *nothing* except the clothes he showed.

The Eskimos, I'm told, have seventeen different words for shades of *white*. This is even more than there are in *my* imagination.

Purple is a beautiful color—a bit overdone at the moment because people have been so slow to take to it. It's associated with the church—ecclesiastical and powerful things, and it's also very Japanese, although it isn't really a purple the Japanese like. They prefer a sort of currant red with a *little* violet in it.

Taxicab yellow is *marvelous.* I often asked for taxicab yellow backgrounds when I worked in photography studios.

At *Harper's Bazaar,* a story went around about me: Apparently, I'd wanted a billiard-table-green background for a picture. So the photographer went out and took the picture. I didn't like it. He went out and took it again. I didn't like it. Then . . . he went out and took it *again* and I *still* didn't like it. "I asked for billiard table green!" I'm supposed to have said.

"But this *is* a billiard table, Mrs. Vreeland," the photographer replied.

"My dear," I apparently said, "I meant the *idea* of billiard table green, not a *billiard table.*"

This story is apocryphal, but it could well be true. The other day someone was talking about the idea of painting a room the color of the pupil of an eye in a Vermeer painting. I understand this *totally.*

Actually, pale pink-salmon is the *only* color I cannot *abide*—although, naturally, I adore pink. I love the pale Persian pinks of Provence and Schiaparelli's pink, the pink of the Incas. . . .

And though it's so *vieux jeu* I can hardly bear to repeat it—pink *is* the navy blue of India.

Oh, but violets! You should have seen Balenciaga's violets. He was the greatest dressmaker who ever lived. Those were the days when people dressed for dinner, and I mean *dressed*—not just changed their clothes. If a women came in in a Balenciaga dress, no other woman in the room existed. They were the most extraordinary clothes.

He wasn't interested in youth. He didn't care a bit about bones or anything to do with what we admire today. Oh, those collections! They were the most thrilling things! We'd stand in the corner of the salon if we couldn't get a chair to see his collections. You've never seen such colors—you've never seen such violets! My God, pink violets, blue violets! Suddenly you were in a nunnery, you were in a monastery.

Nobody else compared to him.

His voice was very low and often you had to concentrate to hear it. His first name was Cristóbal. His inspiration came from the bull rings, the flamenco dancers, the loose blouses the fishermen wear, the cool of the cloisters . . . and he took these moods and colors and, adapting them to his own tastes, he literally dressed those who cared about such things for *thirty* years. He loved the coquetry of lace and ribbon, taffeta, and yet he believed totally in the dignity of women. Balenciaga often said that women did not have to be perfect or beautiful to wear his clothes. When they wore his clothes, they became beautiful.

One never knew what one was going to see at a Balenciaga opening. One fainted. It was possible to blow up and die. I remember at one show in the early '60s—one put on for clients rather than for commercial buyers—Audrey Hepburn turned to me and asked why I wasn't frothing at the mouth at what I was seeing. I told her I was trying to act calm and detached because, after all, I was a member of the press. Across the way Gloria Guinness was sliding out of her chair onto the floor. Everyone was going up in foam and thunder. We didn't know what we were *doing* it was so glorious. Well, what was going on was that Balenciaga was introducing the maillot for the first time. A maillot is like a body stocking, closed at the neck, ankle, and wrist. At this show it was a nude color, half-gold and pink, and over it was a tent of chiffon surrounding the model, the girl. It was *incredibly* beautiful. And don't forget, Balenciaga didn't use long-legged models—he used rather short-limbed, plump models because he liked Spanish women. It was the most exciting garment I've ever seen. It was a dream. And do you know, I tried to get it for my Balenciaga show at the Met and no one could even remember it—how like a dream it had passed!

And then one day Balenciaga just closed his doors. He never even told Bunny Mellon who of course was his greatest client . . . I suppose she had the greatest collection of Balenciagas in the world.

I was staying with Mona Bismarck in Capri when the news came. I was downstairs, dressed for dinner, having a drink. Consuelo Crespi telephoned me from Rome, saying it had just come over the radio that Balenciaga has closed his doors forever that afternoon, and that he'd never open them again. Mona didn't come out of her room for three days. I mean, she went into a complete . . . I mean, it was the end of a certain part of her *life!* ▽

ENOUGH EXERCISE?

(Continued from page 309)

mental function.

What differentiates negative from positive addiction? Continuing to exercise when it is medically, vocationally, or socially contraindicated . . . when daily exercise is given *higher* priority than job, family, or friends.

Women who start exercising for weight-loss purposes need to be especially aware of the possibility that their new exercise behavior may become a part of, or even initiate, a series of compulsive behaviors designed to achieve unreasonable levels of weight loss, leading to anorexia and bulimia. While this is highly unlikely, there is concern among fitness experts over the increasing incidence of anorexia and bulimia among recreational and competitive athletes—generally thought to be associated with a cultural fixation on leanness.

Another medical concern that may be associated with weight reduction and overexercising is secondary amenorrhea, where normally menstruating women stop menstruating. It is thought that when body weight or fat dips below a certain critical level, menstruation ceases. Loss of normal menstrual function appears to be *self-correcting* when training levels are reduced and body weight and fat levels increase. The long-term consequences of secondary amenorrhea are not well understood; but loss of bone mineral has been identified as a potential associated problem.

As a result of performing a basic exercise program, it is possible to improve and attain maximum levels of fitness. The question advanced exercisers frequently ask is: Do you stay at these maximum levels, or do you try to go on? At this point, you must ask yourself if you are starting to demonstrate any signs of negative addiction. If you are free of these signs, if you have had no significant overuse-related injuries, and if your desire to increase your fitness level is simply the result of enjoyment, then it is safe to progress.

With any subsequent increase in your normal workout, go back and ask yourself these same questions. At some point in the process of progression, the line between positive and negative addiction can be crossed.

—JACK H. WILMORE, Ph.D.

Age	Estimated Maximum Heart Rate	Training Heart Rate	
		Low	High
20–24	196–200	147	172
25–29	191–195	144	168
30–34	186–190	141	164
35–39	181–185	138	160
40–44	176–180	135	156
45–49	171–175	132	152
50–54	166–170	129	148
55–59	161–165	126	144
60–64	156–160	123	140
65–69	151–155	120	136
70–74	146–150	117	132
75–79	141–145	114	128
80–84	136–140	111	124

EXERCISE EXPERTS

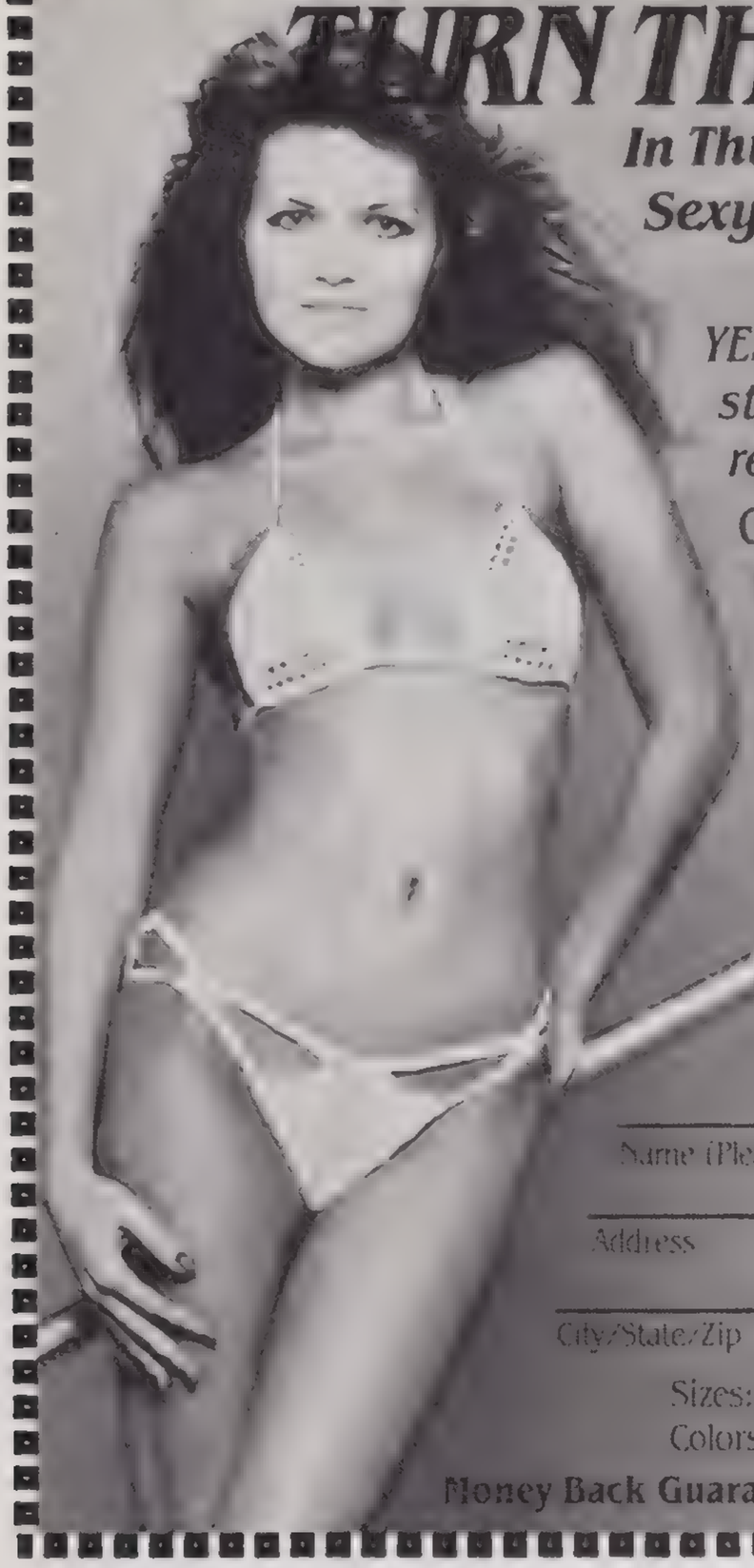
(Continued from page 308)

For some, the biggest advantage of these fitness centers: motivation to stick with an exercise plan. Many find the highly structured environment and the aura of scientific accuracy encourage them to keep on exercising.

"Some tests now being done—e.g., on blood lipids and cholesterol—are *not* accurate ways to judge fitness level," says Dr. Dominguez. "These tests can be good predictors of life expectancy, though. A profile that says 'if you quit smoking and exercise three times a week, you'll add x years to your life' can be quite an incentive."

In general, extensive health-screening procedures fail the cost-benefit analysis. If you are under thirty-five and don't have other risk factors (smoking, family history of heart disease), most doctors won't recommend a stress test before you begin an exercise program; discuss this with your personal physician.

Beware, too, of looking for connections that may not exist. For example, after your initial work-up at a fitness lab, you may be told that your triglyceride levels are too high. You can exercise vigorously for weeks—and find they're *still* too high, possibly even unchanged. That doesn't mean your exercise program has been ineffective; it does mean that you're judging the exercise you do on an unfair scale—there's no proven relationship *yet* between exercise and triglyceride level.—J.K.



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INJURIES

(Continued from page 309)

or advanced, do to prevent overuse syndrome: follow the hard/easy/hard/easy principle, alternating a day of hard exercise with a day of easy (for beginners, this means no) exercise. In fact, one study showed that while beginning exercisers increased their fitness levels much more by exercising three times a week than they did by working out once weekly, their injuries *tripled* when they upped their exercise frequency to five times weekly—and a much greater percentage of those injuries kept them off exercise for longer than a week.

Also proven to increase exercise comfort, decrease injury risk: varying periods of strength and aerobic work within each exercise period. The concept behind circuit weight training programs, it helps the body to diffuse lactic acid (the muscle waste product that causes cramping and soreness) more easily, muscles to tire and strain less quickly.

When is a woman aiming for too much? "When she expects improvements in a few days rather than a few weeks. And when exercise becomes much more work than pleasure," said Dr. Allman. "Anyone running over fifteen miles a week, for example, increases chances of muscle or tendon injury by as much as 80 percent." (See "How Much Exercise is Enough," page 309.)

● *Warm up thoroughly.* This doesn't mean stretching—it means getting your muscles warm, your blood flowing, your body ready to perform. Walking and/or jogging in place for several minutes is a better warm-up choice than stretching, say experts, because it more closely approximates the demands of intense activity, literally raising the temperature of *all* your body muscles, priming them for the concentrated effort to come.

● *Don't neglect flexibility work.* Although this is a point of controversy, most experts agree it's the basis for free, non-injuring movement. Best time to build flexibility: *right after*—not before—warming up, when muscles stretch more easily, are less likely to tear.

The safe way to stretch: slow and easy. *Never* do ballistic—or bouncing—stretches; aim for a stretch that's realistic and can be held for several seconds. And be aware of the demands of your sport or activity, supplementing total body stretching with moves focused on the specific muscles you're about to use.

● *Learn—and practice—proper exercise technique.* "Concentrating on posture, on a balanced stance, and on careful follow-through will not only help you to avoid injury; it will also help you to get the greatest efficiency of movement and gain the most benefits from whatever exercise you do," said Thomas L. Wickiewicz, M.D., assistant professor of clinical orthopedics, Cornell Medical College/The Hospital for Special Surgery, NYC.

One type of technique many women are just beginning to learn: the proper way to use Universal or Nautilus weight machines. "We are seeing a whole new class of machine-related injuries—especially in women—caused not so

much by the machines themselves as by the failure to readjust them for each exerciser's body, and to align body positioning with the demands of each machine," said Dr. Wickiewicz. "These essential adjustments can be difficult for a woman to do herself and may require assistance from a trainer or physical therapist. Just sitting incorrectly while using an upper-body machine, for example, could cause an injury that will keep you off that machine for weeks."

● *Never do fast, jerky movements.* They can force muscles to stretch and contract in too-rapid succession, result in tiny micro-tears that eventually cause swelling and pain. "Think smoothness and grace whenever you move," advises Dr. Wickiewicz. "When learning a new movement, practice it several times in slow motion, then go for speed."

Also basic to safe, injury-free exercise:

● *Remember to breathe.* While most of us recognize the importance of regularly paced breathing during aerobic exercise, it is all too common for women to *hold* a breath while lifting heavy weights or doing the "pull" movement on a rowing machine.

"Repeatedly moving against resistance while holding air in your lungs can raise blood pressure to a potentially dangerous level," said Larry Gettman, Ph.D., director of physical fitness programs at Mesa Petroleum Co. Known as a Valsalva maneuver, this can cause lightheadedness, vision problems, and, in cases of undiagnosed hypertension, even result in a heart attack.

Safest way to breathe: deeply and rhythmically. If you're weight lifting at moderate speed, each repetition should be accompanied by a full, complete breath, inhaling on the push away from the body, exhaling on the pull.

● *Drink plenty of water.* "Excessive water loss causes muscle cramping and spasms," said Dr. Gettman. "This is an especial danger in hot, dry weather, when sweat may evaporate so rapidly you lose several pounds' worth of water without feeling dehydrated."

Don't wait till you're thirsty to drink. Instead, begin your warm-up with one eight-ounce glass of water; drink another eight-ounce glass every twenty minutes or so as you exercise, more frequently when exercising outdoors in hot or very sunny weather.

● *Be aware of your weak points—and work to strengthen them.* "Breakdowns tend to occur in the body's weakest link, which for many women is their knees. The knees must support a woman's pelvic width, and there is frequently an imbalance between upper and lower leg strength," said Lyle J. Micheli, M.D., director of division of sports medicine at Children's Hospital and clinical instructor, orthopedic surgery, Harvard Medical School, attending surgeon, The Boston Ballet.

"Yet avoiding knee injuries can be relatively simple; what is usually involved is thorough strengthening of the inner thigh muscles, a spot often neglected in many training programs. Straight leg raises, done daily with or without ankle weights, will help greatly to increase inner thigh strength."

● *If injury does occur,* remember the acronym RICE—Rest, Ice, Compression, Elevation of the affected area. Any pain that is accompanied by redness or swelling, or that shows no improvement within two weeks, should be brought to a physician's attention.

A new trend in the treatment of most exercise injuries: no longer do doctors advise healthy individuals with exercise-related injuries to get off their feet totally. A woman with tennis elbow, for example, can still swim, walk, or do specific weight work while her elbow heals. Even patients whose muscles are hidden away inside plaster casts may be treated with electrical muscle stimulators to maintain the muscle's strength.

"Our aim in sports medicine is to keep your body in the best possible shape even as an injury heals as well as to help you learn how to avoid future injuries," said Dr. Wickiewicz. "More than ever before, this means keeping you active during the healing process, even if it means switching to a different exercise mode than usual." —SHARI MILLER

HILDEGARD BEHRENS

(Continued from page 327)

takes friends in very high places, tickets otherwise being impossible to secure.) Behrens sang her first complete cycle as Brünnhilde last summer in her debut at the festival Wagner himself inaugurated with *The Ring's* world premiere in 1876. She will repeat the role there in summers to come but nowhere else until 1986, when the Met begins its new production of the cycle.

Despite the fact that the world's greatest conductors—Sir Georg Solti, Claudio Abbado, Seiji Ozawa, Leonard Bernstein—vie for her services, Behrens, now in her mid-forties, travels little, and never on a celebrity's jammed timetable. Unlike superstars who live out of suitcases, brag wistfully to reporters about families they never see, and parachute into the world's glittering showcases to give interchangeable one-shot appearances, Behrens limits her engagements to only fifty a year.

She was twenty-six (and three years into law school at the University of Freiburg, in her native Germany) when she began to study voice. Though the legal profession lost its appeal for her, she went on to earn her degree before devoting herself entirely to music. At the same time, she was raising, on her own, a son who turns fifteen this month.

Today, a New York loft, shared with her husband (a cameraman and documentary film producer), her son, and the couple's two-year-old daughter, is home six months of the year. The other six months are spent in Europe.

When Behrens accepts an engagement, she settles in, immersing herself in carefully chosen roles. "Heroic parts like Brünnhilde and Isolde—Beethoven's Leonore—they carry me with them," she explains. "I hold nothing back. They never wear me out. If I can't make an imaginative identification with a part, if it's contrived or spiritually destructive, I turn it down. I don't want to play characters. I want to *be* them." —MATTHEW GUREWITSCH

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MOTIVATION

(Continued from page 309)

long list, exercise tends to be sacrificed first.

Many of us lose touch with exercise's pleasure factor. Working out at the gym becomes an extension of the workday, presenting yet another hurdle in a day full of hurdles. Women who drop out tend to think of exercise time as "wasted time" rather than considering the long-term benefits of physical activity.

For women who have difficulty sticking with an exercise program, a new concept called "attitude restructuring" may help. It is based on principles similar to smoking-cessation and weight-control programs and concentrates on a mental approach to making physical changes. By rethinking your value systems and attitudes, you can be reoriented to view exercise as a valuable investment. The reprogramming emphasizes definite rewards, the positive way physical improvement can affect body image and outlook in general.

Exercise compatibility: With the aerobic-dance trend still in full swing, it may be tempting to join in; but that particular type of exercise may not be compatible with your temperament, a factor that accounts for the high percentage of all exercise drop-outs. An incompatible exercise easily discourages someone who already feels insecure about her physical capabilities.

Smart consumers shop around before making any decisions, and the same principle applies here. Think of your likes and dislikes. If you're a people person, choose a team sport; if you prefer solitaire, individual training will keep your interest. But forcing yourself into an incompatible situation will only compound any negative associations you may have (see "The Right Program"). Melvin Thrash, M.D., associate professor of psychiatry, New York University, recommends alternating two activities that work the same muscle groups. "Doing the same exercise week after week is a grind, which is why I also advise taking a week off every five to six weeks."

Statistics show that people who exercise regularly tap into new stores of energy, do more on less sleep, and are better equipped to conquer depression. What more motivation do you need than *that?* —MICHELLE ARNOT

MYSTERIES OF MOTION

(Continued from page 334)

they had seen in the last few years that had provoked, irritated, stunned, or amazed them, and that they were still talking about two years later."

Sankai Juku seems a sorcerer's vision. Their art is called "Butoh," an old rural ground-stomping dance that has come to signify a performance spectacle distilled from elements of both classical and modern Japanese dance. These astonishingly supple dancers shave their heads, paint their nearly nude bodies the color of marble or ashes, roll the pupils of their eyes back into their heads, and ornament themselves with a single red feather at the ear, which looks like a trickle of blood.

"More foreign than Sankai Juku they do not come," wrote a British critic at the 1982 Edinburgh festival. "Midway between theater and ritual," said a French critic. "Wild beasts, fish, warriors pass before our eyes."

Everything from Plato's Cave to tarot-card symbology has been evoked to explain Sankai Juku's strange magnetism; but its most powerful feature is its simplicity, its strategy of placing in spare and elemental sets those primordial bodies—bodies without personhood—that focus the audience's deepest attention on minute, deliberate, and otherworldly gestures in space. ▽

AHA: EAT THIS WAY

(Continued from page 310)

increased risk of heart disease. For people already above desirable weight, the Heart Association believes in a combined program of calorie lowering and exercise.

● Cut down sodium. The Heart Association urges low-sodium (low-salt) eating to prevent high blood pressure in susceptible people and to reduce average blood-pressure levels in the general population. In the long run, they believe, universal decreases in salt intake may reduce overall risks of coronary heart disease.

Finally, the Association points out that changing food habits is only a part of a strategy for lowering all the major risk factors for heart disease: elevated blood cholesterol, high blood pressure, smoking, diabetes, and serious obesity. "The American Diabetes Association now makes recommendations very similar to the AHA diet," says Heart Association's W. Virgil Brown, M.D. "In fact, the two recommendations are totally compatible, with only a small number of modifications for the diabetic diet. And as we know, a diet-cancer study has come out recently with remarkably similar recommendations." ▽

VOGUE PATTERNS

Back views, yardages, details, of pp. 376-377

Blouse: Vogue American Designer Blassport Ltd. # 1067. Sizes 8-18. Size 10: 3⅞ yards of 44/45" fabric. $7.00. Canada, $8.50. The following patterns, $5.00. Canada, $6.10. Skirt: Vogue # 1061, View E. Sizes 8-18. Size 10: 2 yards of 36" fabric. Jacket: Vogue American Designer Ralph Lauren # 1286, View A. Sizes 6-16. Size 10: 3¼ yards of 36" fabric. Lining: 1¾ yards of 36" fabric. Pants: Vogue # 1199, View E. Sizes 6-16. Size 10: 2¾ yards of 36" fabric.

Sewing Tips: Blouse, Vogue # 1067, shorten original dress pattern to blouse length. Use a pattern one size larger than normal for added fullness. Jacket, Vogue # 1286, omit the cuffs on the sleeves.

DIETS VS. DOCTORS

(Continued from page 311)

University of Texas, appeared in April, 1982. "The Heart Association aims at prevention," he said. "I believe we're on common ground with the American Medical Association in advocating that everybody should have heart-risk factors checked by a physician; and, if people have high blood cholesterol, high blood pressure, or other abnormalities, they should be treated for them; but the Heart Association still feels that it's to everybody's benefit to follow preventive diet rules."

W. Virgil Brown, M.D., of Mount Sinai Medical Center in New York City and successor to Dr. Grundy as chairman of the Heart Association's Nutrition Committee, says: "There are so many people in this country whose cholesterol levels are out of line compared to those seen in countries with very low incidences of heart disease that we think the majority of Americans would actually benefit by changing their diet. The Heart Association doesn't say that everybody needs to make these changes, but that the AHA diet would be a healthful one, and wouldn't hurt anyone.

"Even the AHA diet is not adequate to control blood cholesterol for some people, and those people should see their physicians."

(The Heart Association's dietary recommendations, in brief, start on page 310.)

Magic diets: do they work?

In the United States, as in most industrialized societies, the biggest single nutritional concern for most people is overweight. One after another, sensational diet plans sweep across the nation, attract millions of eager followers—then disappear. Careful follow-up surveys have found that between 90 and 95 percent of dieters who take up any popular or crash-plan diet—and succeed, temporarily—will gradually regain all the lost weight and often more. What is generally wrong with crash diets?

"Virtually all of them work initially, but none permanently affects weight loss," is the blunt answer of Sheldon Margen, M.D., professor of public health at the University of California at Berkeley. "There is no magical diet—no magic in weight loss. Advertisers and promoters hold out promises that with their diet you are going to lose weight with no adverse effects, no hunger. So people try the diet. A certain number lose weight at first, but finally become disillusioned because they find the diet just doesn't work.

"Special diets are not the answer. The answer to excess weight is a change in life style, which includes changes in food habits and exercise, as well as attitude toward yourself."

Some doctors, nutritionists, and social scientists believe recommendations for life-style change won't work either. But, said Dr. Margen: "Look around you and see what is happening in our society. One dramatic change over the last twenty years is the replacement of saturated fats by polyunsaturated fats."

Other changes, as measured by government surveys of eating patterns made at twelve-year intervals, include a drop in calorie intake, decreases in whole-fat dairy foods (but not in yogurt and some low-fat products), a drop in egg consumption, a decline in sugar use, and increased use of fruits. Very recently, a drop in meat consumption was reported, with red meat being replaced by poultry and fish.

Besides the ultimate futility of diet-hopping, are there some real medical concerns with weight-loss diets?

Jean Mayer, Ph.D., D.Sc., a renowned nutritionist who is now president of Tufts University, and his associate, dietitian Jeanne Goldberg, coauthors of a widely syndicated nutrition column, have pointed out—in print—nutritional inadequacies and medical dangers in a number of commercially successful diet plans. The original Stillman Diet, several years out of date but still in occasional use, stresses unlimited high-protein foods such as chicken breast and cottage cheese but does not allow fruits, vegetables, bread or cereals, milk or visible fat—producing a diet high in saturated fat and low in many essential nutrients. You'd be better off, say Dr. Mayer and Ms. Goldberg, with a *balanced* low-calorie plan.

"High-protein diet plans are medically bad," says Dr. Margen, "tough on the kidneys, tough on the whole metabolic pathway, causing alterations of all kinds of functions. Ketosis is one bad effect, and there may be effects on mental function, possible even on neurotransmitters in the brain."

Powdered "meals" (mix a scoopful in a glass of water, take three times a day and eat nothing else), such as the Cambridge Diet, get sharp criticism from most physicians. "Essentially, this is a starvation diet," said Dr. Margen, "and that's not funny. It's dangerously low in calories. So far, there has not been a rash of deaths, which followed the liquid-protein diet; but the two plans are quite a lot alike, except that this is a low-protein diet."

What's wrong with following some other plan to take off overweight, and then, when it creeps back, starting another diet to take it off again? Most doctors disapprove of this.

One medical objection is that most weight-loss diet plans are nutritionally unbalanced; along with calories, important elements such as fiber, vitamins, and minerals may be missed. Second, special diets interfere with setting up healthful eating habits—while you're "dieting," you can't eat normally or well.

What about drugs, such as diuretics and stimulants, that are often used in connection with weight-loss diets? "I see no excuse for any of them," said Dr. Margen.

But sometimes doctors do prescribe these drugs along with a diet plan.

Said Dr. Margen, "The possible medical rationale may be to give patients stimulants—amphetamine-like drugs—for a week or two when they start on a diet, just to make them feel better. But when you withdraw the drugs, the patient is going to feel terrible, maybe even worse than before she started them."

Diuretics, "water pills," do just what their name indicates—they cause loss of body water, not of fat. This produces a weight loss on the scales but doesn't do a thing for the shape. Besides, the diuretic causes excretion of potassium, which can bring on malaise and fatigue.

One fad diet that swept the nation, *The Beverly Hills Diet,* by Judith Mazel (Macmillan), calls for an initial eleven-day regimen of unlimited amounts of fruit. In addition, the reasons given for proposed food selection—such as permitting only one class of food at a feeding, and the assertion that only "undigested" food causes body fat—appeared to most physicians and nutritionists to be major works of fantasy as well as dangerous advice. The erroneous claims, along with emotional discussions of the loathsomeness of fat, led clinicians to a serious analysis of this diet book. This diet, wrote Susan and O. Wayne Wooley, both Ph.D.s. at the University of Cincinnati department of psychiatry, in *International Journal of Eating Disorders,* "marks the first time an eating disorder—anorexia nervosa—has been marketed as a cure *(Continued on page 401)*

PRITIKIN PLAN: LIFESAVING DIET OR RISKY RADICALISM?

Nathan Pritikin, a messiah to overweight, high heart-risk, and postcoronary healthseekers, now operates three Longevity Centers, where people can undergo live-in programs that include intensive life-style changes designed to combat degenerative symptoms and diseases. And there are several Pritikin books. Pritikin's diet guidelines are specific, quite rigid, and worked out in extensive detail; extremely low-fat (by American standards), low-protein, high-complex-carbohydrate and high-fiber foods are basic.

Henry Blackburn, M.D., a pioneer in heart-disease-prevention efforts and director of epidemiology at the University of Minnesota, says the Pritikin diet was based on research both here and in other cultures—research that finds people can have very good nutrition and heart-disease protection with only 8 to 12 percent of their calories coming from fat. "It represents an Oriental diet," said Dr. Blackburn. "You can call it extreme if you want to, but millions of people live on it."

"I would say the Pritikin diet can be safe," says Mount Sinai's Dr. Virgil Brown (he heads the medical school's division of atherosclerosis and metabolism), "but one should be careful, with that much reduction of protein and fat, to get a balanced diet. My criticisms are that it's impractical for long-term use in our society. . . .It's something like promoting marathon running for everybody, when what we need to increase is moderate exercise."

Some experts believe the Pritikin diet's fat levels are dangerously low, particularly for children or pregnant women. Side effects, according to Judith S. Stern, Sc.D., associate professor of nutrition at the University of California at Davis, could be diarrhea in young children, shortage of the fats and cholesterol needed for their growth, and rough, dry skin. There's also some question whether the Pritikin diet provides enough calcium for osteoporosis-prone postmenopausal women or enough protein for the needs of elderly people.

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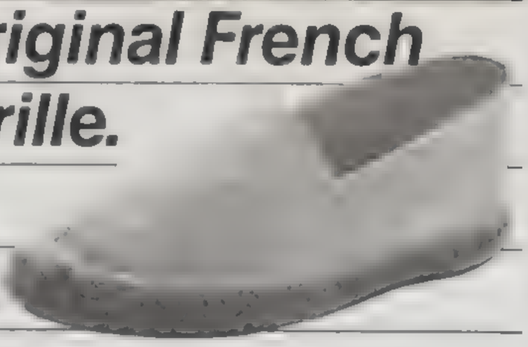

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LOWDOWN ON FATS

(Continued from page 312)

from one simple food."

Some researchers suspect that the connection between dietary fat and breast cancer will turn out to be related to estrogen. Philip Strax, M.D., founder and medical director of the Guttman Institute in New York, says that epidemiological studies show that the fat that is linked to breast cancer is animal fat. "Animals are fattened with hormones, including estrogens, and those hormones may be transmitted in the fat of the meat to the woman," he says.

He also points to a study of post-menopausal women that found the overweight women had a higher incidence of breast cancer than the slimmer ones. Why? "The fat in the body acts as a storage depot for the estrogen." There is also an enzyme that helps the body turn fat molecules into molecules related to estrogen.

None of these findings is meant to suggest a one-to-one connection between the amount of animal fat you eat and your likelihood of getting breast cancer. Dr. Strax believes that animal fats and estrogen are simple "promoting factors," pointing out that it's possible that a predisposition to the disease may be necessary before the other factors have an effect.

The intricate connection between diet and hormones has some unexpected consequences. For example, the kind of food you eat may influence the secretion of estrogens that lead to menopause. Vegetarians have earlier menopause than nonvegetarians. In this case, diet has an important but indirect effect on breast cancer, since women who reach menopause earlier have a lower risk of the disease.

At the moment, the research is far too sketchy for any of the doctors to recommend that women consider any kind of hormonal therapy to prevent breast cancer; but they all agree that it makes sense to cut down on dietary fat, particularly if you have a family history of breast cancer.

While you're thinking about lowering fat intake in general, it's still a good idea to think about cholesterol. A recent ten-year study of several thousand men confirmed that lowering cholesterol dramatically lowers risk of heart disease. The men in the study all started out with unusually high levels of cholesterol, but researchers believe that women with even mildly elevated cholesterol levels would also benefit from low-cholesterol diets.

In trying to lower the fat in your diet, beware of some unexpected sources. Most fresh fruits and vegetables, for example, are low in fat—but both avocados and coconuts contain hefty amounts. Beans and lentils are high-protein, low-fat foods, an excellent alternative to meat; hot dogs, sausages, and luncheon meats should be avoided. Processed foods, too, may raise cholesterol levels. For example, be wary if a product includes hydrogenated shortening or oil, or palm and coconut oils.

"The best advice we can give women right now is to cut down on animal fat," says Dr. Strax. "And if you really want to be safe, be careful of all fats." ▽

DIETS VS. DOCTORS

(Continued from page 399)

for obesity . . . an unwitting translation of the anorexic's delusional system into the jargon of pop culture. It is . . . a form of direct training in anorexic behaviors and attitudes, which should be of great concern at a time when eating disorders constitute a virtual epidemic among young women."

Conservatives: the healthy need not change

The Food and Nutritional Board, a panel of the National Academy of Sciences, is responsible for studying and, where necessary, revising the Recommended Dietary Allowances. Six members of the board were chosen to prepare a paper providing general dietary advice for healthy Americans. They released their report, "Toward Healthful Diets," in 1980—and set off a storm, both of criticism and support from medical and academic quarters.

"Toward Healthful Diets" did not advise the general public to cut down on fat, saturated fat, or cholesterol. The report mentioned reducing fats (along with sugars and alcohol) only as a means of losing weight if necessary.

"Toward Healthful Diets" also did not call for increasing starch and fiber, a logical omission since no need was seen to replace calories withdrawn with fatty foods.

What the report did recommend was an adequate diet with a variety of foods, appropriate body weight, and moderate use of salt and alcohol. Overweight would be corrected both by increasing activity and by decreasing food.

Dietary advice should not be aimed toward preventing disease, the Board felt, but for adequate nourishment of healthy persons. People who are sick or at high risk should be under a physician's care, the report stressed.

Epidemiology (population studies), the Board held, can report what people eat and what diseases they suffer from, but it cannot prove a cause-and-effect link, as scientists can do in laboratory experiments. Their review of the scientific literature did not provide the Board with convincing evidence of a link between cholesterol eaten in food and cholesterol blood levels; but they did find that animal experiments justified a recommendation to restrict salt in the American diet.

Boston University's William B. Kannel, M.D., former medical director of the renowned Framingham diet studies and member of the editorial board of *Primary Cardiology,* strongly criticized the report. "They (the Board) choose to ignore the animal experiments, metabolic ward studies in humans, and international comparisons linking the nutrient composition of the diet to blood lipids (fats and cholesterol)," he wrote, "and the convincing association between blood lipids and clinical atherosclerotic events in humans."

During somewhat more than the past decade, the heart-attack death rates have been dropping in the United States. At the same time, Americans have cut down on eggs, milk in their diets, added more fish and poultry. Says Dr. Kannel: "Evidently the public has gotten the message and is reaping the rewards while elements of the scientific community continue to haggle."

Henry Kamin, Ph.D., of Duke University Medical Center in Durham, North Carolina, member of the Food and Nutrition Board, defended the Board's conservative position. There are more areas of agreement on important dietary advice, he pointed out, than of disagreement. The health authorities generally agree on a varied and adequate diet, on appropriate weight, on weight control by increasing exercise and decreasing total food and fat, and on moderation in the use of salt. But on whether to increase starchy foods and fiber, said Dr. Kamin, "We feel the field is in too much flux for reliable recommendations."

As for fat, Dr. Kamin pointed out, "Our recommendation for reducing fat intake is addressed not to the population as a whole but specifically to that segment whose energy requirement is low, who may be overweight."

On whether a wholesale lowering of blood cholesterol would lower the rates of heart-attack deaths, Dr. Kamin says, "Excess deaths . . . only begin to be observed above a (blood) cholesterol level of 250 milligrams percent." Therefore, the majority of Americans would not benefit from diet restriction aimed at lowering blood cholesterol below 240 milligrams.

The Heart Association's Dr. Brown disagrees. "Remember the average cholesterol level of people who had heart attacks in the Framingham study was 244," he says. "That is not a safe level. The idea that a majority of Americans are abnormal really galls some scientists. They like to say you can't prove things by epidemiology, but you can't ignore it either. The ideal cholesterol level is 150 to 170—an LDL less than 100; HDL greater than 50."

The nation's doctors: don't treat the not-sick

The American Medical Association's official position on nutrition is similar to that of the Food and Nutrition Board. In "Concepts of Nutrition and Health," a report adopted by the Association's House of Delgates in 1979, a special committee supported the Recommended Dietary Allowances as adequate for most healthy people. The Department of Agriculture's Daily Food Guide was commended as a practical help in food selection. In its food-advice policy, the AMA stresses the fundamental principles of variety and moderation.

The AMA also recognizes the special nutritional needs of pregnant and lactating women and calls on its physician members to provide dietary counsel. The policy statement advises against weight reduction during pregnancy or lactation, encourages breast-feeding.

The Medical Association recommends individual diet advice by doctors for people at high risk of heart disease, when shown by elevated blood fat and cholesterol levels. "It cannot be assumed that the proportions of saturated and unsaturated fat and the levels of cholesterol in the diet are of universal importance."

Do our eating habits influence risk of cancer?

Major support for advocates of change in the American diet comes from the National Research Council, which was commissioned by the National Cancer Institute to study the relationship of diet and nutrition to cancer. A special committee of experts, after two years of study of hundreds of research studies, released the first section of their report, with diet recommendations based on cancer prevention for the general public, considering all the available knowledge of evidence linking dietary habits to the risks of cancer. The committee emphasized that their guidelines are interim recommendations, and urged that they be reexamined and revised every five years. In condensed form, the guidelines are on page 310.

More recently, the American Cancer Society also issued a set of nutritional guidelines to reduce the risk of cancer, cautioning that "No concrete dietary advice can be given that will guarantee prevention of any specific human cancer." The recommendations were similar to those of the National Cancer Institute, with a caution against obesity. The Society's own twelve-year study found higher cancer risks among those who were overweight, especially 40 percent or more above ideal weight.

On common ground: everybody says less salt

At present, all the health-leadership groups appear to agree that reducing sodium would be generally beneficial to most Americans, who on average use about twenty times the sodium actually needed, mostly as sodium chloride or common salt. One suggestion is to abandon use of salt at the table. Also cut down salt in cooking and preparing food, and check the salt content of packaged foods. ▽

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FASHION INFORMATION

Page 120: Wool cardigan and scarf. Cardigan, $325. Scarf, $110. Both at Henri Bendel. Earrings at Bonwit Teller; Joseph Horne, Pittsburgh; Bullock's. Bracelet at Saks Fifth Avenue, NYC; Nan Duskin; I. Magnin. **243:** Cotton/spandex unitards, Dance France. $49 each. The Chase Collection/The Dance Center, NYC. Hair and makeup by Patricia Bowden. **288-289:** Turnout also at Swansons on the Plaza; Neiman-Marcus. Fairbrooke raincoat, $240. Saks Fifth Avenue. Bracelets, Robert Lee Morris. Artwear, NYC. Hublot watch. Petochi & Gorevic, NYC. Belt, Anthony Ferrara at Wonderful Things. T. Edwards, NYC; Astadeblue, Philadelphia; Ultimo, Chicago. Norma Kamali for Camp Hosiery. Bloomingdale's. Shoes, Joan & David. Bloomingdale's; Burdines, Dadeland FL. Luggage, Bottega Veneta, NYC and Beverly Hills. **290:** Earrings, Terry Felper. Henri Bendel; I. Magnin. Bracelets, Denaive. Bloomingdale's; Ultimo, Chicago. Belt, Harry Parnass and Nicola Pelly for Parachute, NYC. Stockings, Hue. Bergdorf Goodman; Burdines. Shoes, Armando Pollini. Bloomingdale's; Tano, Short Hills NJ; Groundlevel, San Anselmo CA. Satchel, Albert Nipon. Macy's, Herald Square. Pullman, La Bagagerie, NYC. **291:** Outfit also at Purse Strings, Cincinnati OH; Sakowitz. Hat, OMO Norma Kamali NYC; earrings, Denaive. Charivari, NYC. Bag, Lancel, NYC. Shoes, Vittorio Ricci. Delman at Bergdorf Goodman; Neiman-Marcus. **292:** Turnout Also at Rich's; Burdines, Dadeland FL; Dayton's.Hat, Patricia Underwood. Bergdorf Goodman. Earrings, Stephen Dweck. Bracelets, Martha Sturdy of Vancouver Canada. Henri Bendel. Belt, Ruza Creations. Altman's; Garfinckel's. Perry Ellis Scarves for Vera. Bloomingdale's; Dayton's. Raincoat, Carol Cohen for Drizzle. Stockings, McNoger. Bonwit Teller. Shoes, see information page 291. Luggage, Albert Nipon. Saks Fifth Avenue; Jordan Marsh, Boston. **293:** Skirt also at Weinstein's, New Orleans LA. Bracelets, Jerry Kott. Bergdorf Goodman; Ultimo, Chicago; Ron Ross, Tarzana CA. Black and fishnet stockings, Hot Sox. Fishnet at Macy's, Herald Square; Macy's, San Francisco. Shoes, Maud Frizon, NYC and Bal Harbour. Raincoat, Issey Miyake. Luggage, Lancel, NYC. **294:** Zoran also at Weinstein's, New Orleans LA. Carol Cohen for Drizzle raincoat. Bracelets, Maripolitan. Bag, Rafael Sanchez Designs. Regine, Los Angeles. Stockings, Legs Fever. Canal Jeans, NYC. Joan & David shoes. Ann Taylor, NYC. Luggage, Lancel, NYC. Mespo umbrella. **295:** Gloria Sachs scarf. Available at stores listed for outfit. Earrings, Carol Shannon Hsu. Incorporated Gallery, NYC. Bracelet, Pellini Bijoux. Bergdorf Goodman. Fogal Legwear of Switzerland, NYC. Shoes, Manolo Blahnik, NYC. Verdi luggage cart. Luggage, Lancel, NYC. **298-301:** Antron/Lycra swimsuit throughout these pages, Speedo America. $38. Goldbergs' Marine, NYC; Metro Swimshop, Berkeley Heights NJ; Swimmers Elite, Media PA; Swimshops of Southwest, Houston TX; Gart Bros., Denver CO. Pages 298-301 photographed at the Mission Viejo Rec Center, Mission Viejo California. Pages 298-307, hair, Enzo Angileri for Cloutier, Los Angeles; makeup, Francesca Tolot for Cloutier, Los Angeles. **302-303:** Cotton/polyester/Lycra leotard, Jane Fonda Workouts designed by Theoni V. Aldredge. $33. Mid-April at Macy's, Herald Square, Dept. 665; Strawbridge & Clothier, Philadelphia; Burdines; Hudson's, Dept. 253; Dayton's; Sanger Harris, Dallas. Cotton knit jogging pants, Nancy Heller. $46. Henri Bendel; Kenneth and Cooper, Philadelphia; Bullock's, Dept. 380. Socks, Hue. Ann Taylor; May D&F, Denver CO. Shoes, Jackie Sorenson. The Athlete's Foot, NYC. **304:** Converse sneakers. The Athlete's Foot, NYC. Socks, Hue. Macy's; D.H. Holmes, New Orleans LA; Macy's, San Francisco. **305:** Cotton tank, Calvin Klein Underwear for Women. $9. Saks Fifth Avenue, Dept. 713. Neiman-Marcus, Dept. 20; I. Magnin, Dept. 204. Cotton/polyester/Lycra unitard, Jane Fonda Workouts designed by Theoni V. Aldredge. $46. Saks Fifth Avenue, NYC, Dept. 780; Foley's, Houston. For shoes and socks see information page 304. **306:** Dance France cotton/spandex leotard and top. Gloves, Herman's, NYC. **307:** Cotton T-shirt and cotton/Lycra leotard, Dorotennis. Shirt, $30. Leotard, $40. Barneys; Body Skins, Fort Lauderdale FL; Jane Fonda's Workout, Encino CA. Sunglasses, Ocean Pacific. Brave New World, Pt. Pleasant Beach NJ. Pages 306-307 Weight machine: Courtesy of Nautilus Sports/Medical Industries; AMF Heavyhands. **316:** Nylon/linen raincoat, $200. Bloomingdale's, NYC, Dept. 379; Marshall Field's, Dept. 184; Maxfield, Los Angeles. Earrings at Bergdorf Goodman; Divino, Boston; Jere Scott at Stanley Korshak, Chicago. Scarf, Kazuko Oshima. Manicure, Josephine of Josephine's, NYC. **318:** Issey Miyake cotton knit dress, $385. Saks Fifth Avenue, NYC. Cuffs, Patricia von Musulin. Barneys; Dolly Kay Designs, Washington DC; Jere Scott at Stanley Korshak, Chicago; Amen Wardy, Newport Beach CA. Manicure, Elizabeth Drabinski. **319:** Calvin Klein cotton knit vest, $220; linen T-shirt, $120. Macy's, Herald Square and Aventura FL, Dept. 170; Filene's, Dept. 351; John Wanamaker, Dept. 4715; Montaldo's, Dept. 690; Rich's, Dept. 338; Neiman-Marcus, Dept. 36; Also at I. Magnin, Dept. 56. Rings, Patricia von Musulin. Bloomingdale's Cul-de-Sac, Ultimo, Chicago; Amen Wardy, Newport Beach CA; Lina Lee, Beverly Hills. Bracelets, Martha Sturdy of Vancouver, Canada; Henri Bendel; The Art Gallery of Ontario, Canada. Manicure, Elizabeth Drabinski. **320:** Earrings, Ross Madole. Shirley Allen, Sanibel Island, Fl; Rue de Rêves, Dallas; Marion Wagner, Los Angeles. Gloves, Isabel Canovas. Fan, Lily for Faces of Time. Shoes, Maud Frizon, NYC and Bal Harbour. Socks, Hot Sox. Macy's, Herald Square and Aventura FL; The Bon, Seattle WA. **321:** Jean Paul Gaultier Homme linen jacket and vest. Jacket, $560. Vest, $175. Bergdorf Goodman; Linda Dresner, Troy MI. Norma Kamali cotton shirt, $68. Bloomingdale's, Dept. 295; Neiman-Marcus, Dept. 195; Bullock's, Dept. 380. Earrings, Laurence de Vries at Artwear, NYC. Scarf, Joia, NYC. Glasses, Sanford Hutton for Colors In Optics. Bloomingdale's. **323:** Silk chiffon dress, $1150. Bergdorf Goodman; Neiman-Marcus; Dallas, Dept. 39; Charles Gallay, Beverly Hills. Earrings, Kate Hines. J. Antonio, NYC; Divino, Boston; The Quadrum Gallery, Chestnut Hill MA. Manicure by Elizabeth Drabinski. **324:** Belts to order at Stephen Sprouse, NYC. Ring, Roy A. Heymann. Artwear, NYC. **325:** Earrings, Carrie Ferrari. Henri Bendel. Bracelet, Jay Feinberg. Saks Fifth Avenue, NYC. Gloves and belt, to order at Stephen Sprouse, NYC. Stockings, Danskin. Altman's. **348:** All accessories, Yves Saint Laurent. Yves Saint Laurent Footwear. **350:** All accessories, Yves Saint Laurent. **351:** All accessories, Yves Saint Laurent. Yves Saint Laurent Footwear. **352:** Waffled silk dress. Fabric, Gandini. All accessories, Chanel. **353:** Silk satin camisole fabric by Besson. Wool jacket fabric by Dormeuil. All accessories, Emanuel Ungaro. **354:** All accessories, Yves Saint Laurent. Yves Saint Laurent Footwear. **355:** Silk georgette fabric by Petillault. All accessories, Chanel. **356:** Wool jacket fabric by Besson. Blouse fabric by Gandini. All accessories, Emanuel Ungaro. **357:** All accessories Emanuel Ungaro. **358:** All accessories by Christian Dior. Christian Dior Legwear. Saks Fifth Avenue; Burdines. **359:** Silk organza by Beauclair. All accessories by Givenchy. Panty stockings, Givenchy for Round-the-Clock. Lord & Taylor, NYC; Filene's. **360:** All accessories, Yves Saint Laurent. **361:** Bracelet, Valentino. Shoes, Valentino Garavani. **362:** All accessories, Valentino. Shoes, Valentino Garavani. **363:** Silk by Tessuto. All accessories, Andre Laug. **364:** Dress at I. Magnin, Dept. 274. Hat, Stephen Jones for Jean Paul Gaultier. Susanne Bartsch, NYC. Bracelets, Martha Sturdy of Vancouver, Canada. Henri Bendel; Ice, Los Angeles. **366:** Sonia Rykiel hat. Bloomingdale's; Liberty House, Hawaii. Earrings, Rick Starr. **367:** Jacket at Altman's, Dept. 147; Hudson's, Dept. 394; Marshall Field's, Dept. 175. Also at Nan Duskin; John Baldwin, Dept. 33; Eaton's, Canada. Calvin Klein Scarves. Bloomingdale's; Filene's. Patricia Underwood for Calvin Klein hat. Earrings, Rick Starr. Bracelets, Cara Croninger. Artwear, NYC. **368:** Dress at Bloomingdale's, Dept. 308. Hat, Chanel. Bracelets, Alex & Lee One-of-a-kind. Obiko at Bergdorf Goodman; Frost Bros. **369:** Shirt at Saks Fifth Avenue, Dept. 328. Also at Frederick & Nelson, Dept. 351. Necklace and bracelet, Robert Lee Morris. Artwear, NYC. Gloves, Naomi Misle. **370:** Maillots at Neiman-Marcus, Dept. 28; I. Magnin, Dept. 219. Also at Loooies, Margate NJ. **371:** Tank at Bloomingdale's, Dept. 383; John Wanamaker, Dept. 4333; Marshall Field's, Dept. 825; Robinson's, Dept. 23. Also at Burdines; Macy's, Kansas City MO, Dept. 172. **372:** Sunglasses, Private Eyes. **373:** *Large photo:* Suit at Macy's, Dept 659; Neiman-Marcus, Dept. 28. Also at Cameo Stores, Philadelphia PA; Gidding-Jenny; Goldwaters, Phoenix AZ. *Inset:* Suit at Saks Fifth Avenue, Dept. 319; Robinson's, Dept. 23. Earrings, Martha Sturdy of Vancouver, Canada. Henri Bendel. **374:** John Anthony. Turnout, $600. Altman's,Dept. 70; Yolanda, Waltham MA; Nan Duskin; Frost Bros., Dept. 530. Earrings, Blythe & Blythe. Henri Bendel; I. Magnin. Bracelet, Yukihiro Shibata. Artwear, NYC. Gloves, Aldo and Ivo Portolano. Bergdorf Goodman. Matsuda. Top, $80; drawstring pants, $125; white pants, $225. Matsuda, NYC; Jordan Marsh, Boston; Hattie; Ultimo, Chicago; Tootsies, Houston; Maxfield, Los Angeles; Macy's, San Francisco, Dept. 170. Sunglasses, Vuarnet France. Belt, Calvin Klein. Shoes, Maud Frizon, NYC and Bal Harbour. David Hayes. Silk blouse comes with outfit. Turnout, $600. Bonwit Teller Dept. 45; Nan Duskin; Saks-Jandel; Montaldo's; Lillie Rubin-South & West; Gidding-Jenny; Marshall Field's, Dept. 028; Balliet's; Frost Bros., Dept. 670. To order at I. Magnin, Dept. 40. Calvin Klein Scarves. Bergdorf Goodman. Sonia Rykiel. Dress, $90. Sonia Rykiel Boutique, NYC and Palm Beach; Colitti, Millburn NJ; Burdines; Hattie; Ultimo, Chicago; Creed's, Canada. Jacket, around waist, Sonia Rykiel. Omega Watch. Tourneau, NYC; Adler's, New Orleans LA. **375:** Perry Ellis Top, $280; acetate/viscose pants, $190. Bonwit Teller, NYC, Dept. 75; Filene's, Dept. 351; John Wanamaker, Dept. 4715. Socks, Perry Ellis for Trimfit. Saks Fifth Avenue. Perry Ellis Shoes for Michael G. Abrams. Saks Fifth Avenue. Betty Hanson. T-shirt, $50; vest, $98; pants, $102. Mid-April at Altman's, Dept. 147; Nan Duskin; Shillito/Rikes, Cincinnati and Dayton OH; Chas. A. Stevens, Chicago; Cedrics, Minneapolis MN. Also at MM Cohn, Little Rock AR; Esther Wolf, Houston; Nordstrom, Costa Mesa CA. Gloves, Aldo and Ivo Portolano. Bonwit Teller. Chloé. Top, $185; skirt, $170. Turnout at Saks Fifth Avenue, NYC, Dept. 525; I. Magnin, Dept. 207. Sunglasses, Michele Lamy. Robert Marc Opticians, NYC; Too Soon to Know, Los Angeles. Earrings, Cimabue. Bangle, Rafael Sanchez Designs. Saks Fifth Avenue NYC; Regine, Los Angeles. **376:** Pants and jacket fabric available at B&J Fabrics, NYC; The World in Stitches, Milford NH. Jacket silk habutae lining by Horikoshi, New York. Available at Park East Sewing Center, NYC. Jewelry, Hans Appenzeller, NYC. **377:** Blouse fabric available at Rosen & Chadick, NYC; skirt fabric at B&J Fabrics, NYC; The World in Stitches, Milford NH. Calvin Klein Scarves. Bloomingdale's; Neiman-Marcus. Belt, Calvin Klein. Stockings, Franco Bombana. Bloomingdale's; Macy's, San Francisco. Shoes, Stéphane Kélian for Vittorio Ricci. Vittorio Ricci, NYC. ALL PRICES APPROXIMATE.

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